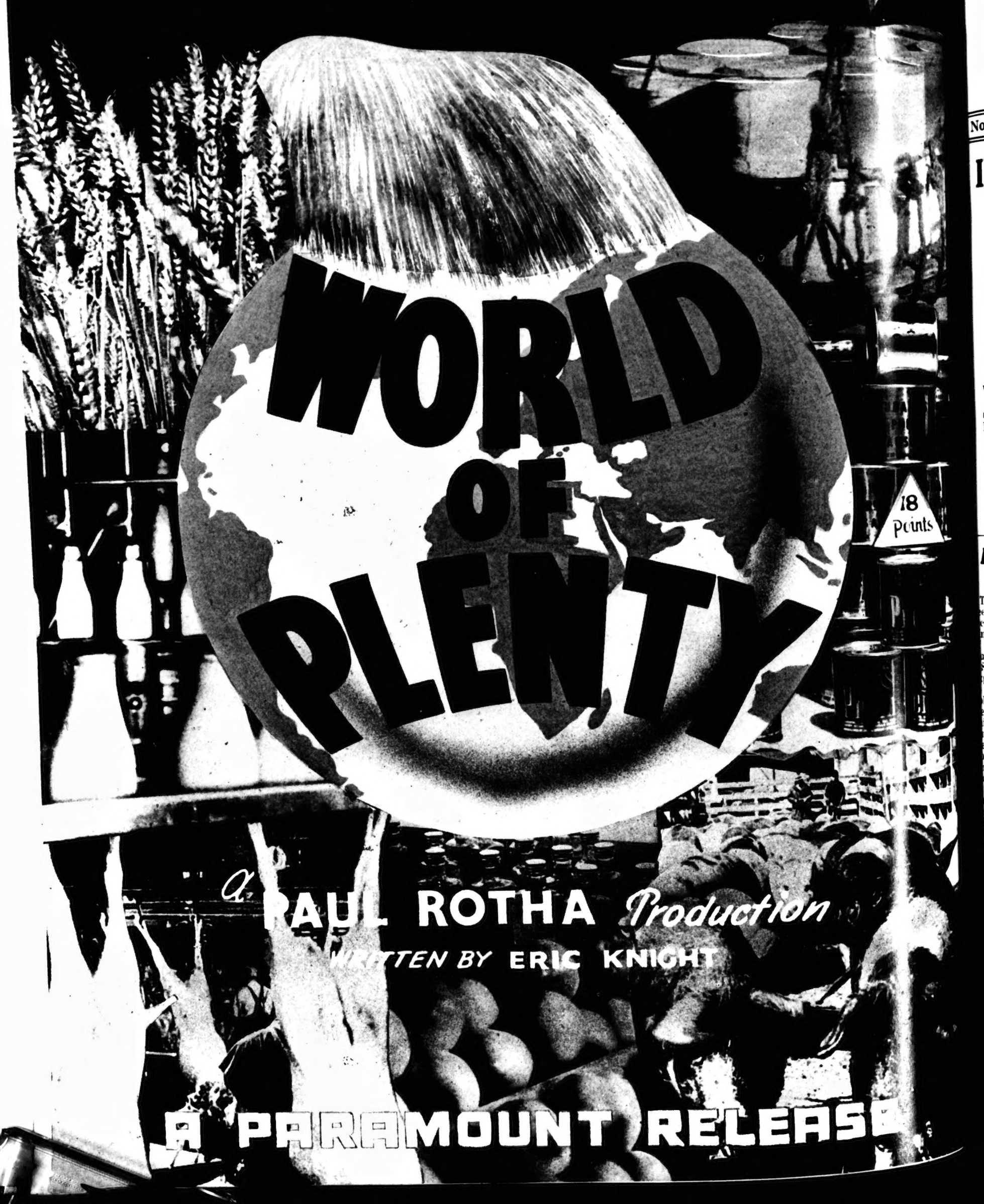
WORLD
OF
PLENTY
18
Points
A PAUL ROTHA Production
WRITTEN BY ERIC KNIGHT
A PARAMOUNT RELEASE

KINEMATOGRAPH WEEKLY, 5/8/1943

Kinematograph Weekly

No. 1,894. Thursday, August 5, 1943. Vol. 318

The MASTER touch to EVERY programme
WALT DISNEY PRODUCTIONS

INDEPENDENT UNION FOR MANAGERS

Northern Move

C.M.A. CRITICS FEAR "DIVIDED LOYALTIES"

OBJECTION to manager membership of a staff Trade Union has been one of the main criticisms of the C.M.A. which, it is contended, would lead to a manager being torn between opposed loyalties—to his employers, whose direct representative he is, and to his staff fellow members of the N.A.T.K.E. organisation.

The need for the establishment of a managers' association is now generally admitted, but it is argued that it should be independent alike of N.A.T.K.E. and C.E.A. affiliations.

A first step in the formation of such an association has been taken within the area of the Northern C.E.A., managers in which are meeting to discuss the principles of a professional association outside the N.A.T.K.E.

The action followed a special meeting of the Northern branch on Tuesday to discuss exhibitors' attitude towards the Cinema Managers' Association.

A quality of liveliness was generally anticipated at the meeting. It may be recalled that, at the ordinary monthly meeting a week earlier, there had been vigorous demands by Tom Massicks and others that the Branch should make plain, without loss of time involved in awaiting the presentation of the "Charter" to headquarters, that its members would not tolerate an association of managers under the aegis of, affiliated to, or directly associated with, the N.A.T.K.E.

Recognition Refused.

The special meeting was held "in committee"; but a KINE. representative was informed after the meeting by the Chairman (William Carr) that the expected fireworks had proved to be modest squibs and that the atmosphere generally, was amicable.

Nevertheless, the exhibitor members had intimated bluntly again that they could not recognise as a negotiating body an association of managers which, by reason of its parentage and associations, would

Continued on page 14A

P. OF W. FUND Tops £200,000

The huge sum of £200.000 has en reached and exceeded by ceipts from English and Welsh nemas where collections in aid the Red Cross Prisoners of War nd have been taken.

Scotland's contribution which is pected to reach £50,000 has still come in, and Northern Ireland's llection for the Governor-eneral's Fund (which is devoted is year to the Prisoners of War nd) amounts to £1,000. Thus, ll over a quarter of a million unds may be reckoned on from nemas in Great Britain and rthern Ireland.

Following so closely upon the llections for the R.A.F. Benevo-nt Fund, which reached a total of 03,000, the result is truly remark-le and does credit to kinema pro ietors and managers everywhere ho have worked to achieve such a ndsome result.

Relief Manager's Theft

Alleged to have stolen £158 from the ingsway, Manchester, when he was ing as relief manager, James Clarke), of Park Road, Timperley assistant nager of the Regal, Altrincham, was ed £25 or 3 days' imprisonment at anchester on July 29. It was stated at Clarke was arrested on warrant Pwllheli. Of the money taken, £125 s recovered.

The Sunday opening contribution at ckering, Works, amounted to 87 15s., out of which £20 14s. has en allocated to the C.T.B.F.

No Serious Drop in New Product

U.S. Forecast

PESSIMISTIC forecasts of a serious shortage in films for 1943-4 are contradicted by a survey in America of the commitals of the eleven largest U.S. distributors, cables the KINE. New York correspondent.

Features which these companies will handle during the 1943-4 season will number 438—only 21 less than the current season's total.

Of the 438 films to be handled, 148 will be top budget pictures as against 119 for the present distribution year, a step which will maintain or increase entertainment quality and provide more top-liners. Low budget films are down to 206, a drop of 52 on current production.

These encouraging figures, together with the decision made a few weeks ago not to make any further cuts in raw stock supply, should greatly ease the anxiety of picture theatre owners both here and in America regarding any possibile shortage of supply.

DAMAGE CONVICTION PUBLICISED

Bristol C.E.A. Action

Following the prosecution at Bristol where a lad was mulcted in fine and costs to a total of £5 for damaging a seat in a local kinema, the Bristol C.E.A. has prepared a slide with the following wording:

"Through information given by a patron, a youth was prosecuted at the Bristol Juvenile Court and fined £3 and £2 costs for damaging kinema seats. If you see any damage being done in this kinema please report it to the manager."

By the exhibition of this slide it is hoped to check the damage that is being committed in a good many local kinemas. The magistrates expressed the desire that the case should be given as wide publicity as possible, and the fact that the justices seem determined to mete out drastic treatment to offenders should act as a deterrent.

For some little time past some kinemas have been showing a slide offering a reward for information which would result in the conviction of persons committing damage, and it has to a certain extent proved effective, so that now with the addition of an actual conviction there should be a decline in the amount of damage committed.

Members of the association can purchase these slides from the branch secretary, S. W. Savery, at the price of 3s. 3d. each.

Strand Film Company, Director

Louis H. Jackson has been appointed a director of the Strand Film Company, in succession to John Baxter, who has resigned.

British Lion May Run Own Kinemas

S. W. SMITH'S HINT

***A SHAREHOLDER'S** suggestion that the time was opportune to acquire kinemas is to be considered by the Board of Directors of British Lion.*

The annual meeting of the British Lion Film Corporation, went so smoothly that it was all over in about a quarter of an hour.

S. W. Smith, the Chairman and Managing Director, had nothing further to add to his remarks, which were attached to the annual report.

But one shareholder asked if the directors would consider the advisability of acquiring kinemas now that the company was prosperous.

He recommended that they should acquire them in order to show the company's films, suggesting that their purchase at the present time would be much cheaper than after the war.

Mr. Smith, in reply, said that ever since the inception of the company it has made production and distribution its main aim, but the directors would consider the suggestion of acquiring kinemas put forward at their next meeting.

The company's accounts to March 31 showed a gross profit on trading of £157,004, compared with £138,130, the net profit being £56.633 as against £50,438. Dividends are maintained at the maximum 10 per cent. on the 7½ per cent. participating preference shares and 50 per cent. on the ordinary shares.

Salute to Russia—Special

on

BRITISH MOVIETONE NEWS

THURSDAY

KINEMATOGRAPH WEEKLY

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LOYALTIES

MANAGERS, although they have proved that they have the will and the ability to unite, have still a very awkward task before them in plotting out a prosperous journey. For most C.E.A. branches have criticised the anomalous position of a man who would have, in the course of his normal duties, to hire and fire members of the union to which he himself must look upon as suzerain. The point is a strong one, and an answer must be found.

In view of this, there is the suggestion that a separate association should be formed—apparently under the ægis of the C.E.A. itself, for it was proposed that the secretaryship of a managers' association should be filled by a C.E.A. branch secretary. The objection to any such course is even stronger.

Meantime, the C.M.A., which owes so much to the inspiration and backing of the N.A.T.K.E., is in being, and growing in numbers. Its influence, however, in face of the widespread opposition of the proprietors is likely to be far less than if it were completely detached.

And if its negotiating powers are to be hampered because of the stable it comes from, the handicap may prove to be too heavy for its young snoulders, and the members, who are quite capable of seeing this, will seek independence as the essential basis for their association.

Should this be recognised by the union-conscious manager—and a great many are still to be converted to the idea—we may see a laudable aim spoilt by being split. A detached body, the loyalties of whose members are simple, instead of complex, seems the way out, but all the valuable missionary spirit of the C.M.A. must be fully appreciated, and not allowed to waste itself by any question of rival associations.

Long Shots

FOR the second time within two years kinemas have done their praiseworthy bit of work on behalf of national charities. As stated on page 3, another £200,000 has been raised through the facilities offered by kinema proprietors in permitting collections to be made of patrons. This grand work ought to be borne in mind by those critics who, even now, have hardly a good word to say for a form of entertainment which attracts its millions of patrons.

J. ARTHUR RANK is seldom long away from front-page news. Few leading men in this Industry have captured the imagination of the Trade, the Press and the public so rapidly and so certainly as he. The news that he is going to America is seen by many to have huge possibilities.

ONE of the reasons he gives—is that he wishes to inspect flour mills there before rebuilding his own bombed mills over here. But it is the other which interests the film Trade. He sees that British films have got to have a bigger market, and talks of having friendly discussions to secure this end. All this is to the good.

IN these discussions one characteristic thing that his American opposites will find in him is that he deals with each problem separately. He never ties up one set of problems with another. This is because principles govern his policy, never policy his principles.

ONE of the Government Departments, I am informed, would be interested in having the names and addresses of people who have a good general knowledge of any branch of the film industry, and who also are able to speak one or more foreign languages. If interested readers will write to me I will pass on their letters, which will be handled in strictest confidence. Perhaps readers could call my attention to friends in the Services—at home or abroad—who have the necessary qualifications but who may not see this paragraph. Rank, number, etc., would be helpful.

MY memory of "Ollie" Traggardh, whose death in Hollywood is reported, was of many happy times at the old Kinema Club off Charing Cross Road. "Ollie" was popular among the members, and it was here he met his wife, Edith Bishop, then a star of some considerable importance. Following the marriage Edith threw up her screen career and settled down to a life of domesticity.

ON their honeymoon in 1929 on the way to the States he was taken seriously ill, and ever since has been an invalid. Even in the old Kinema Club days he was not in too good a state of health, but one would not have guessed that this cheery but quiet personality was in anything but the best of spirits.

WHEN in a *contretemps* each side accuses the other of the same fault, it is difficult to get at the actual facts. John Grierson has made a documentary in Canada called "War on Men's Minds," and a copy of it has reached this country

AS it deals with enemy propaganda and the war to combat it, it sounds as though it should be seen widely in this country, but I am told it has been sent back to Canada. And Canada House says it is the fault of the M. of I., and the M. of I. passes the doubtful compliment back again.

EVERYBODY will be glad to know that F. W. Baker has so far recovered from his recent disposition as to be able to be back at his desk, tackling a pile of work with much of his old zest. Just now he is busy piloting "Somewhere in Civvies" through its final stages, and is arranging details of its Trade show, which will take place shortly.

LEICESTER SQUARE on Sunday afternoon was packed with Bob Hope fans to witness the arrival of the Paramount star at the Odeon's super camp show for American troops. American executives of U.S.O. were loud in their praises of "a very beautiful theatre" and of the service afforded by Bill Thornton. They expressed their appreciation in no uncertain terms to Major F. S. Bates, joint managing director of Odeon. Among the audience I noticed members of the U.S. film trade colony—Sam Eckman, jun., Max Milder, and Joe Friedman, who represented the recently formed hospitality committee.

AN international atmosphere is wafted around us in London this week by the invitations to three first screenings of films. Yesterday a reception was arranged at Claridges, at which the Belgian Minister of Information welcomed guests who had seen the special presentation of "The Flemish Farm," the Two Cities film distributed by G.F.D.

TO-DAY Jan Masaryk is the introducer of a new version of the Czech film "The Good Soldier Schwejk," which has been given an anti-Nazi interpretation; while to-night a documentary film entitled "Glorious Colours" is to be given its premiere at the Odeon, Leicester Square, on the occasion of the birthday of H.R.H. Princess Irene of the Netherlands. It shows the exploits of the Netherlands Brigade which bears the title "Prinses Irene."

A BOOKLET issued by the British Film Institute reporting the proceedings of a conference held in Exeter in April last contains a great deal of interesting matter for Trade as well as outside readers. One speaker, Dr. Macalister Brew, who is educational secretary of the National Association of Girls' Clubs, pours scorn on the supposed bad effect of films upon the adolescent, and declares that boys and girls are not influenced either in the direction of crime or of over-emotion.

DR. VIKTOR FISCHL, of the Czechoslovak M. of I., strikes a note that demands serious attention, expressing his conviction that after the war the amount of State control over the film will be increased. He thinks that it may be necessary for the State to take over some form of direction not only of production, but also of distribution and exhibition.

THE control of films, he maintains, should "pass into the hands of responsible people above the material and commercial interests of those who control the films to-day. The film is a powerful means of international understanding, but at the moment it lacks any form of political supervision."

HIS criticism of newsreel editors seems hardly just when one remembers the restrictions under which they have worked since the war broke out. He declares they have not done all that they could to acquaint the British public with the contribution of the various Allied nations to the war effort. The answer to this is surely for the Czech Minister of Information to lay his complaint at the door of our own M. of I.

IT is natural, I suppose, that the one and only A. E. Pickard is "wilde" with the KINE, which last week referred to him as Albert "Edward." He believes in the importance of being "Ernest," and thus does not think that the royal combination of names confers greatness upon him. All meaning that Mr. Pickard is Albert Ernest Pickard, and expects to be known thus in our columns in future, except when exigencies of space compel the shorter "A. E."

I HAVE before me a printed leaflet being "An Appreciation and Commendation of our Respected and Dogmatic General Secretary, Thomas O'Brien," compiled by an enthusiastic N.A.T.K.E. branch secretary, which expresses in no half-hearted manner its compiler's devotion

TOM is a "quiet purposeful individual with dominant personality," who "realises his erudition consistently so that idealistic conditions beneficiary to members of the kinematograph theatrical industry will become an actuality. . . . Mr. O'Brien, we salute you." Who else is there in the Industry other than Tom who could earn so enthusiastic a tribute?

THE STROLLER.

Close-Ups

by SCREENCOMBER

Alice in Wardourland

ALICE now found herself in a field where dozens of men were burrowing down into the ground, throwing up earth at a tremendous speed.

"But I thought you were going to show me how a film was made," said Alice.

"Stupid child" cried the Mad Genter, "what do you think all these people are doing. They're working on a new 'underground' subject. It started up as a fifth column story but the producer couldn't count up to five so he went over schedule and when they got to the five thousandth column they decided to reshoot it as an underground story."

"And what are those dear little things?" asked Alice, pointing to a group of industrious, bright-eyed brown-furred little animals.

"They were the script writers," answered the Renter, "but they worked on so many underground subjects they turned into moles."

"A case of the mole the merrier," laughed Alice brightly as the Renter swung a socking great left into her nauseatingly stupid pan.

Booming

WE'RE the boys in the green corduroys,
We've no money, but whoops—we've got poise,
We're neat and we're dapper,
As we clip the old clapper,
And we don't give a dash for the noise.

At Denham you'll see us in force,
We abhor all box-office, of course,
We dislike Mickey Rooney,
Orson Welles leaves us swooney,
But his praise we just talk ourselves hoarse.

We enjoy this great film-making game,
Tho' in it we'll never gain fame,
Or tho' thrilled to the marrow,
We're Eton and Harrow,
There's the rub—one can sign one's own name.

We Are in Films

THE practice of carrying one's scripts into restaurants so they'll see you're in films is exciting. The other evening a bearded gentleman entered the Café Royal with a film tin under his arm. Whether it contained ham or sandwiches we couldn't tell, but if the idea catches on, why don't bring along the microphone from or a kine projector? We understand that the management made no protest when Mr. Rank smuggled in Denham Studios, although they objected when he tried to bring in the whole Odeon circuit.

Times Changed

"ONCE," said the sad-eyed diner, "visiting royalties collected here, and now," with a wave of the hand to the actors, writers, directors and producers, "they come to collect royalties."

AUSTRALIA FREES FROZEN CREDITS

Kine. Cable from "Motion Picture Daily."

***LOEW'S** 40 week net ended June 10 is up more than two million dollars to $9,453,828 operating net $28,764,012, out of which $12,887,698 goes in taxes.*

***CANADA WAR-TIME PRICES** and Trade Board in Toronto adopts fair share policy for film distribution, based on 1941 distribution.*

***CABLES FROM SYDNEY** officially announce that Australia lifts its restriction on film money exports to June 30, 1944, when the Commonwealth will decide whether the overseas exchange position at that time warrants a new arrangement. The decree also releases $4,000,000 frozen funds to U.S. companies.*

***SOVIET PROGRAMME** for 1943 and 1944 release in U.S. is 17 pictures. U.S.S.R. has bought Disney's "Bambi" and M-G-M's "Edison the Man" from the U.S.*

***JACK WARNER** says production costs are up 100 per cent. in three years—a 25 per cent. rise a year ago, yet picture quality increases.*

ERIC KNIGHT'S FILM

M-G-M Dedication

In a touching screen foreword, Metro-Goldwyn-Mayer has dedicated the forthcoming picture, "Lassie Come Home," to the late Major Eric Knight, author of the popular dog story, and other best sellers such as "This Above All" and "The Flying Yorkshireman." The dedication eulogises Knight's career in the English Army in World War, and his death as an officer of the United States army in the present conflict.

Knight was in Hollywood watching scenes for his picture being filmed only a few weeks prior to his death in a plane crash over the wilds of New Guinea.

Reception of the picture at a recent Hollywood preview was a tribute to his story-writing genius. The film, photographed in Technicolor on location extending the length of the Pacific Coast, and its stars, Roddy McDowall, Donald Crisp and Lassie, the collie dog, were acclaimed enthusiastically.

REVALUATION NOTICES

Revaluation is being carried out in different parts of Northern Ireland, and some kinemas have been informed that their valuations have been greatly increased, but that if they so desire they can appeal against their assessment. One kinema has had its figure increased 100 per cent.

RANK TO INVADE U.S. MARKET

Co-operation or a Fight?

"I WANT a world market for British Films. We cannot, on the British market alone, recoup our costs of production. Therefore, without a world market, we shall be strangled."

That is the position with which British films will be confronted after the war, and last week J. Arthur Rank told Press representatives how he hoped to overcome the difficulties which hitherto have hampered the British Film in the world market.

"I am determined," Mr. Rank declared, "that we shall have a world market for our films. Britain has never had a world market for films before. Attempts to secure one have been made, but without success. In my judgment we shall not build up a successful industry unless we can send our films all over the world."

The first and biggest task is to secure an American market; with this end in view Mr. Rank has opened direct negotiations with leaders of the American film industry with the purpose of establishing business collaboration between the British and American industries after the war.

Ready to Fight

"I want to achieve a world market for British films by co-operation. To-day Americans and British are fighting side by side—co-operating. I see no reason why we should not continue to co-operate after the war. It takes two to co-operate. And I am ready."

"But even if the other will not co-operate I shall get my world market for British films nevertheless," Mr. Rank declared.

"They may wish to impose conditions which I cannot accept. In that case, instead of friendly competition, it will be more of a battle. But in any case I am extremely optimistic. If a fight were forced

Continued on page 14B

GRANADA'S AIRMEN HEROES

Two Medal Awards

Two more honours have been won by former members of the staff of Granada theatres.

Flight-Lieutenant Ken Brierley, who has been awarded the D.F.C., has completed 33 operational trips over Germany.

Sgt. Air-Gunner A. W. E. Cartwright, formerly operator at Walthamstow, whose father is stage manager at East Ham, has been decorated with the D.F.M. He has displayed a high standard of air gunnery and has flown as photographic operator.

Requisitioned Kinema Hardships

TRADING RIGHTS ABROGATED

THE restoration of full rights whenever a kinema is returned after Government requisitioning was urged by the chairman of Twentieth Century Cinemas, Ltd., whose theatre, the Empress, Hackney, on reopening, after two years' closure, was deprived of first-run rights which it had enjoyed prior to requisitioning. It was alleged that although the renters were sympathetic owing to the opposition of the combines the restoration of first-run rights had not been effected.

H. Rainsbury, the chairman, was speaking at the shareholders' meeting of Twentieth Century Cinemas, Ltd., and described the hardships to the company arising out of the requisitioning of the Empress, Hackney, their most profitable property.

As a result the company was unable to operate it for a period of over two years, and was deprived throughout this period of the income from its most profitable theatre.

The relevant Act, he said, makes no provision for compensation for loss of profits, but only for what the authorities consider to be fair market rental of the premises, out of which the company has to pay all the usual fixed charges and income tax on the assessed net annual value of the premises.

First Run Rights Lost

This is a great hardship, he declared, but worse is the fact that on reopening the kinema it was found that the company's first-run rights had been abrogated by the large circuits with the concurrence of the film renters.

"Thus, through the requisitioning of the Empress not only has the company been deprived for over two years of its main income, the benefit of which has doubtless accrued to our Trade competitors, but they continue to enjoy this additional income at our expense because we are precluded from resuming our business on the same footing with themselves, as formerly."

Combine Influence

Mr. Rainsbury added that prior to the requisitioning of the Empress all films exhibited were first runs, and a very large percentage of these is obtained from two of the leading film distributors "neither of whom now let us have a single first-run film because of the influence of the large combines."

He went on to say that "several meetings have taken place between your company's representatives and those of the film renters, who showed themselves to be sympathetically disposed, and there was a tendency on their part to help us out of our difficulty. Owing, however, to the influence of the combines, our efforts have so far been unsuccessful."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., AUG. 5, AND WED., AUG. 11

Thursday

Cowboy in Manhattan *(G.F.D.)*

G.F.D. Private Theatre. **11 a.m.**

Cast: Robert Paige, Frances Langford, Leon Errol, Walter Catlett, Joe Sawyer, Jennifer Holt, George Cleveland, Will Wright, Dorothy Granger, Loria Raker, Marek Windheim, etc. **Director**: Frank Woodruff.

A Broadway producer persuades some Texas hotel owners to back a show about Texas, and agrees to star the new favourite, Babs Lee. The owners send Bob Allen to Broadway to look after their interests, but he is chiefly concerned in getting some of his own show numbers into the production.

He confides in the producer, Ace Robbins, who evolves a grand publicity scheme to help both the show and Bob. It is announced that Bob, as a Texas gentleman of means, has taken all seats at the show for a week from the opening night, because he is in love with Babs Lee.

This causes great interest in the production, but when Babs learns that it is all a publicity stunt she is furious and disappears. Only just in time for the opening night do Ace and Bob manage to get her back to the theatre.

Brisk entertainment, gay tunes and amusing comedy scenes mark "Cowboy in Manhattan" out as a winning musical.

Salute to the Marines *(M-G-M)*

M-G-M Private Theatre. **11 a.m. and 2.30 p.m.**

Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke **Director**: S. Sylvan Simon.

One of the epic chapters in American history, the heroic defence of the Philippines against Japanese invasion hordes, provides timely story and action for a tribute to the United States Marine Corps. The film stars Wallace Beery, who, for the first time in his many years of stardom, appears in a Technicolor production. Beloved for his rough diamond characterizations, Beery has just the sort of role that made him famous. He is the hard-bitten, thoroughly patriotic sergeant Bill Bailey, veteran of thirty years' service. In the film's climax he fulfils his life-long ambition to win a hero's medal.

Fay Bainter plays Beery's peaceloving wife, Jennie, and chalks up a new dramatic triumph, while William Lundigan and Marilyn Maxwell, young players well on the road to stardom, have romantic roles in the film.

Kaye Luke, well-known Chinese actor, portrays "Flashy" Logaz, Filipino fighter who becomes a hero when his homeland is invaded.

"Salute to the Marines" is as fresh as tomorrow's headlines. To record the beauty of the tropical background it was filmed in Technicolor.

Pictorial Revue of 1943 *(Pathe)*

Pathe's Own Theatre. **11 a.m.**

An exceptionally entertaining bill of the most popular music hall personalities, whose acts are as famous on the air as on the stage are presented in this latest Pathe British quota subject, compiled by Fred Watts and compered by Frank Phillips (by courtesy of the B.B.C.). It is a diversified bill, well balanced with comedy, music and song.

Opening with Collinson and Dean in an amusing sketch about a bookmaker's clerk, there is in order of their appearance, Percival Mackey at the piano and Reginald King, rendering another tuneful melody on violin and piano; Suzette Tarri as a waitress; Oscar Rabin and his Band; Lavanda, lady juggler; Tommy Handley, prince of fast-talking comics in a hiking sketch; Leslie Hutchinson, with his appealing voice sings a popular number; Oliver Wakefield, the incomprehensible compere; Big Bill Campbell and his Rocky Mountaineers in a Wild West scena; and finally Robb Wilton as a Magistrate.

Topper Takes a Trip *(Renown)*

G.-B. Private Theatre. **2.30 p.m.**

Cast: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Verree Teasdale, Franklyn Pangborn, Alexander D'Arcy, Irving Pichel. **Director**: Norman Z. McLeod.

This picture is a sequel to "Topper" and tells of the further misadventures of a mild little man thrust into a whirl of crazy situations, the central idea being that he is embarrassed by the all-too-attentive ghost of an attractive dead girl friend. The possibilities for comedy complications have been realised with refreshing subtlety. Many daring scenes are delicately veiled by polished direction, and the effects are heightened by brilliant trick camera work, which is responsible for much of the fun. The acting, too, is in the right spirit. Roland Young and Constance Bennett repeat their rôles in the original "Topper" film and give delightful performances. Billie Burke is again excellent as the bewildered and feather-brained wife, and first-rate support comes from the strong supporting cast.

Marion and George Kerby, a wild pair, are killed in a car crash, but they return in spirit form to make amends for their hitherto frivolous earthly existence. Marion selects Cosmo Topper as a subject for her experiment to perform one good deed. Instead, her wild intentions lead him into no end of embarrassments and finally the prospects of a divorce from his dearly loved wife. Following a series of comical adventures, Marion, before departing to join her husband, sets matters straight between Topper and his wife.

Friday

Laburnam Grove *(Ealing Distribution)*

Studio One. **11 a.m.**

Cast: Edmund Gwenn, Sir Cedric Hardwick, Victoria Hopper. **Director**: Carol Reed.

Taken from J. B. Priestley's famous and very amusing satire of suburban smugness, this film is entertainment from start to finish. George Radfern, tomato-growing inhabitant of Laburnam Grove is universal provider for his brother-in-law and his daughter's young men. Tired of their clinging and sponging ways, he decides they must be taught a lesson and proceeds, with great glee, to debunk their smugness by informing them of the double life he himself leads—that of an expert dealer in counterfeit money. All ends happily, however, and he succeeds not only in reforming them but at the same time manages to evade falling into Scotland Yard's hands.

There Goes My Heart *(Renown)*

G.-B. Private Theatre. **11 a.m.**

Cast: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette, Claud Gillingwater, Irving Pichel. **Director**: Norman Z. McLeod.

A rollicking happy comedy in which Virginia Bruce, as Joan Butterfield, plays the part of the richest girl in the world, grand-daughter of Cyrus Butterfield (Claud Gillingwater), who has never given her the opportunity for freedom from her wealth or his benevolent tyranny.

While her grandfather is away on a business appointment Joan suddenly conceives the idea of escaping from the silken threads of her luxurious surroundings and orders her yacht to return to New York. The newspapers of the Metropolis spread the news of her exploit, and Bill Spencer (played by Fredric March) is assigned to the story in order to get, if possible, a big scoop. Cyrus Butterfield, hearing of his grand-daughter's exploit, and in an endeavour to prevent adverse publicity, cables instructions to his lawyer to put out a story that she is unstable and that she should be sent to a sanatorium for rest. She escapes from the sanatorium without money and meets Peggy O'Brien (Patsy Kelly), with whom she shares an apartment until she finds a job. To cap all her adventures, the job she gets is at her grandfather's departmental store.

Bill Spencer, hot on the trail of a tremendous scoop, recognises Joan behind the counter and invites her to dinner. The couple go through an incredible number of hilarious and tremendously funny situations and complications before the story unfolds itself.

Monday

Wrongly Accused *(Columbia)*

Columbia Private Theatre. **10.45 a.m.**

Cast: Charles Starrett, Russell Hayden, Cliff Edwards, Luana Walters, Alan Bridge, Guy Usher, Joel Friedkin, Norma Jean Wooters, John Shay, Dick Botiller. **Director**: William Berke.

When U.S. Marshal Dave Upjohn arrives in Sundown, prepared to investigate reports of lawlessness, he is met by Sheriff Mace Arnold and his deputy, Lefty Brant. Realising that an investigation will uncover the fact that they have been using their office to rob the ranchers, Arnold and Brant murder Upjohn.

Steve Carlton learns of Upjohn's death and vows to avenge his friend's murder. Sheriff Arnold's gang, however, capture him, tie him to his horse and drive the animal into Chimney Hole, trusting that the canyon's tough residents will kill Steve for prying into their affairs. Steve soon learns that the people of Chimney Hole are upstanding ranchers who have fled to the hills in order to escape from Arnold and his gang. At first Steve suspects Lucky Shelton of Upjohn's death, but Harmony Haines proves that Sheriff Arnold committed the crime. Steve and Lucky offer Arnold a bribe to make peace with the people in the canyon, which he accepts. When the citizens of Sundown hear this a fight ensues—the gang is captured. Lucky is made sheriff of Sundown, and Steve rides off looking for more excitement.

The Iron Road *(United Artists)*

London Pavilion. **10.45 a.m.**

Cast: Richard Dix, Jane Wyatt, Albert Dekker, Lee J. Cobb, Victor Jory, Lola Lane, Max Baer, Joe Sawyer.

Director: Lesley Selander.

Powerful drama of the 60's bringing to the screen the elemental conflict between the deep-rooted past and the forceful, forward-looking men who planned America's industrial might.

Jeptha Marr, a massive giant of a man, is the monarch of a vast wagon-empire stretching from Kansas to the Rockies. That wagon-empire is now being threatened by a new and powerful enemy, the encroaching Missouri Central Railroad.

Stephan Bent, indomitable builder of the railroad, is surveying the road in the vicinity, and these two powerful men are at once in conflict.

With this strong, emotional material, in a situation full of dynamite, the story develops a terrific tempo, culminating in one of the mightiest screen fights ever seen.

Black Shadow *(Columbia)*

Columbia Private Theatre. **2.45 p.m.**

Cast: Bill Elliott, Tex Ritter, Frank Mitchell, Adele Mara, Dick Curtis, Robert Fiske, Ted Mapes, Eva Puig, Jose Tortosa, [illegible] Wilkerson. **Director**: Lambert H[illegible]yer.

"Black Shadow" opens in a small Mexican town, where Elliott, as the mysterious Grey Shadow, is risking his neck in order to rob the old shipments of Gorman and Kirby, two prominent localites. In reality, the Grey Shadow is Joaquin Murietta, prominent rancher, who is seeking revenge on the two men for their murderous attacks on his family some years before.

However, most of the townspeople think that Gorman and Kirby are honest citizens. Fearful of further attacks by the Grey Shadow, they issue a plea to the California Rangers for help; Tex Ritter, as Captain Lake, answers their plea. How Ritter and Elliott meet and then combine forces to smash Gorman and Kirby's gang is certain to provide 60 minutes of breath-taking, fast-moving action of the type that all red-blooded adventure fans love. In addition to Elliott and Ritter, who turn in the best performances of their careers, lovely Adele Mara supplies a touch of charm and beauty to the Western in her role as Anita Morrell, lovely Mexican sweetheart of Murietta.

Tuesday

I'll Sell My Life *(Renown)*

G.B. Private Theatre. **2.30 p.m.**

Cast: Rose Hobart, Michael Whalen, Stanley Fields, Joan Woodbury, Roscoe Ates. **Director**: Elmer Clifton.

A detective drama based on the unusual and extraordinary story of a girl who sells her life only to find that she is being double-crossed.

A young intellectual, Breen (Michael Whalen), who publishes a paper called "The Friend in Need," is involved in the case. It was his newspaper which carried the advertisement by which the girl, Dale Leyden (Rose Hobart), came in contact with the crooks, and he helps the detectives to solve the mystery. Bochini (Stanley Fields) is the local gangster politician whose girl friend is murdered and Dale Leyden is the accused person.

The story revolving round the Club Sirocco is exciting, well produced and has several musical numbers played by Eddie Durant and his rhumba orchestra.

Wednesday

They Met in the Dark *(G.F.D.)*

Leicester Square Theatre. **10.15 a.m.**

Cast: James Mason, Joyce Howard, Tom Walls, Phyllis Stanley, Edward Rigby, Ronald Ward, David Farrar, Karel Stepanek, Beatrix Warren, Walter Chrisham, George Robey, Ronald Chesney, Peggy Dexter, Finlay Currie, Jeanne de Casalis, Eric Mason, Charles Victor, Alvar Liddell. **Directed** by Karel Lamac.

Enemy agents plan to sink a ship. Commander Heritage is informed that ships are lost through leakage in the service. He is determined to clear the matter up.

Laura Verity, a young Canadian, arrives in England to join the W.R.N.S. On the death of her uncles, retiring the cottage, she finds the body of a Naval man. She leaves the place deserted. Naval men, seeing the dead girl and the police start the next day she meets Heritage and records the case. Heritage tells him that he saw in the daily paper an enquiring about a girl. Heritage asks that the body be taken to the cottage where they find the body gone.

A clue leads Heritage and Laura

Continued on page 14A

SHE'S GAY! SHE'S MELODIOUS! SHE'S ADORABLE!

"TANYA"

THE RUSSIAN CINDERELLA WITH LUBOV ORLOVA

Kinematograph Weekly.
"Strong family angle. Bright, light-hearted musical entertainment."

Cinema.
"Very agreeable entertainment. Vivacious and versatile performance by star."

Faulkner's Film Review.
"Well produced and brightly acted—interesting and amusing."

*

PRESENTED BY
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B—7-10.

"LIKE A BREATH OF FRESH AIR-A SHEER DELIGHT"

Film Daily

Mary O'Hara's

MY FRIEND FLICKA

RITA
HUNTER
JOHNSON

KINEMATOGRAPH WEEKLY
August 5, 1943

WITH ANOTHER CLASSIC WINNER!

20th CENTURY FOX

"Friendly, refreshingly ingenuous Technicolor outdoor romantic melodrama . . . clean, exciting and sincere."

Kinematograph Weekly

MY TRUE JEAN

RITA JOHNSON

PRESTON FOSTER · JOHN SUTTON

RODDY McDOWALL

Produced by RALPH DIETRICH

Directed by HAROLD SCHUSTER

Screen Play by Lilie Hayward · Adaptation by Francis Edwards Faragoh

Jane Wyatt, Richard Dix and Albert Dekker in a scene from THE IRON ROAD (U.A.), which opens at the London Pavilion on August 6

BOOM IN KINEMA VALUATIONS

Russell's Negotiate Big Contracts

Instructions received by Russell nd Co., kinema valuers, for ugust valuations already exceed ,500,000.

One of the most spectacular deals recent years has recently been mpleted by the exchange of con-acts involving the sale of 45 nemas to Harry Buxton, of Man-hester. The capital involved was the neighbourhood of £1,250,000. Russell and Co. have also been ap-inted sole selling agents for two super-nemas with car parks, 200 miles from ndon, declared to be the finest bijou pers they have seen in the past three ars altnough the firm's principals ve inspected and valued over 700 nemas during that time.

Vaiuations have just been completed of contents and buildings of the two gest kinemas in Europe, Green's Play-uses at Glasgow and Dundee, together h the ballroom and cafés at both these lls. In addition, 16 kinemas, five atres and three music-halls were re-tly valued by them for company pur-es and 29 kinemas sold at a price gregating £580,000. This firm has just completed satisfactorily 12 damage claims, five schedules of dition and 15 schedules of dilapida-ns.

To any parties genuinely interested, ssrs. Russell and Co., of 25 Blooms-y Square, W.C.1, will be pleased to close the names of any of the above atres.

t should be noted that all work en-sted to this firm, including valuations, carried out by the two principals only, d owners can have the assurance that s procedure will be carried out on all ure occasions.

Monday's issue of British Movietone ws featured the latest pictures from ily showing our troops clearing up nts on the route to Catania and ion shots of the "8th" pressing on their severest battle. Also included this reel are scenes taken of Their jesties inspecting models of London the future, pictures of the Premier the Zoo visiting the lion recently sented to him and shots of American rts meeting showing Haegg breaking world's running record.

hursday's reel will be devoted entirely an item entitled "Salute to Russia," ised by Charles Ridley.

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swindon Watch Committee has dis-buted £763 from the Sunday kinema d amongst 15 charities.

Continued from Col. 4.

Portsmouth Branch Discussion

the Chairman to BERT MILLER, who has returned to Portsmouth from Bournemouth to take change again of the Savoy.

More Slide Applications

At the request of the Ministry of Information, approval was given to the exhibition of slides from the Hampshire War Agricultural Committee in connection with the voluntary work on the land campaign.

The General Council recommended that slides should be shown in connection with a flag day for the Yugo-Slav Relief Society on September 18th, and the branch agreed.

It was left to members to use their own discretion with regard to the exhibition of slides for a police "Revue" in aid of the Police Widow and Orphans' Fund.

Trainees

Arising out of the intimation received by the General Council from the Ministry that disabled and discharged ex-Service men were now available for employment, CHARLES CLARKE said it was very desirable that a Committee should be formed to act as a Liaison Committee with the Employment Exchange and to explore the position, not only as to how many ex-Service men could be absorbed now, but also on demobilisation. He suggested that both this matter and also the question of appointing a Committee to deal with greater care in handling films should be dealt with at the next meeting of the branch.

This was agreed to.

Approval was given to an application for membership from Walter Fellows, of the Pavilion Kinema, Emsworth.

It was decided that the next meeting would take place on September 22.

Cocktail Party at Odeon, Chester

Before visiting the Odeon, Chester, to see "The Gentle Sex," one hundred members of the A.T.S. from Western Command Headquarters Group and the Royal Corps of Signals were inspected by the Mayor of Chester. Many of the officers, as well as civic dignitaries accompanied them. The A.T.S. marched to the kinema to the band of the Chester Regiment. Manager Eddie entertained the Mayor, Mayoress, and several other of the principal guests at an informal cocktail party.

RENTALS STILL THE DOMINATING PROBLEM

Portsmouth Supports C.E.A. Policy

WARM approval was given by the Portsmouth and I. of W. Branch at their monthly meeting to the resolution of the London and H.C. Branch commending the action taken by the General Council on the grading of films by cabling America and bringing the matter before the Board of Trade. P. J. Milsom presided.

F. B. B. BLAKE, delegate, said that the high executives of the various organisations in America had replied in much the same tone, stating that they had efficient managing directors in this country who were fully capable of dealing with the selling situation and that what they did was fully sanctioned by America. They had complete power to carry out their business as they thought best.

Previously, the renters had always "passed the buck" by stating that they were under instructions from America. It therefore seemed useless, in the circumstances, to contact America, and they could only continue to make direct contact with the representatives in England.

The CHAIRMAN: And the next time a 50 per cent. picture comes along they will say the instructions come from America.

"A Squeeze"

MR. BLAKE added that the matter had now been referred back to the Film Rentals Committee to take the matter up with the K.R.S. and the Board of Trade. They all felt that the K.R.S. were just attempting a squeeze that would for ever wipe out flat-rate bookings, so that after the war everybody would be on a percentage basis.

It was not so much the matter of revenue that interested the American renters at the present time as of establishing once and for all the principle of percentage bookings only.

The matter was one that should be fought out, and he felt that they would get a certain amount of satisfaction from the Board of Trade, because they must realise that the renter was attempting to break down a long-established practice by taking advantage of the war situation, which was entirely opposed to the whole principle of the business.

The CHAIRMAN felt they ought to support any move made by any of the branches to stablise the pre-war booking position, and the Secretary was instructed to write to the London and H.C. branch informing them of Portsmouth's support.

Strangled at Birth?

Their suggestion that the new Planning Committee had been still-born was made during a discussion on the General Council proceedings. CHARLES CLARKE said he was one of the minority, but there was little doubt that the cannibalistic General Purposes Committee had swallowed its little brother almost before it had time to breathe.

He thought the ideal arrangement would have been the appointment of a Committee composed of the officers of the C.E.A., the representatives of the circuits and a small committee of live men, and it was a surprise to find that the matter was referred to the General Purposes Committee.

The matter should have been dealt with by the General Council, and he quite agreed with the remark of Mr. Metcalfe that the Planning Committee was moribund—in other words, that the thing was finished, and he regretted the passing of what might have been a very active and useful committee of the General Council.

A Questionable Trailer

It was reported that the National Savings Committee were producing a short trailer of about 50 feet each week, and the General Council recommended that facilities should be given by the exhibitors for this to be shown.

This provoked a certain amount of criticism in view of the cutting down of film stock. F. B. B. BLAKE remarked that they had boys running about on bicycles and some exhibitors not showing newsreels at all in order to save film stock, but now they were asked to show 50 feet twice a week for the National Savings Committee. It would run into millions of feet a year, and when the question was raised the only answer they got was that it would not come out of the trade's allocation.

The CHAIRMAN said he failed to see how anything interesting could be got into 50 feet. He thought a better arrangement would have been to show slides as required.

Pay and Conditions

A letter was received from the N.A.T.K.E. asking the branch to open negotiations as quickly as possible with the Association with the object of fixing a minimum scale of pay and working conditions for kinema employees in the branch area.

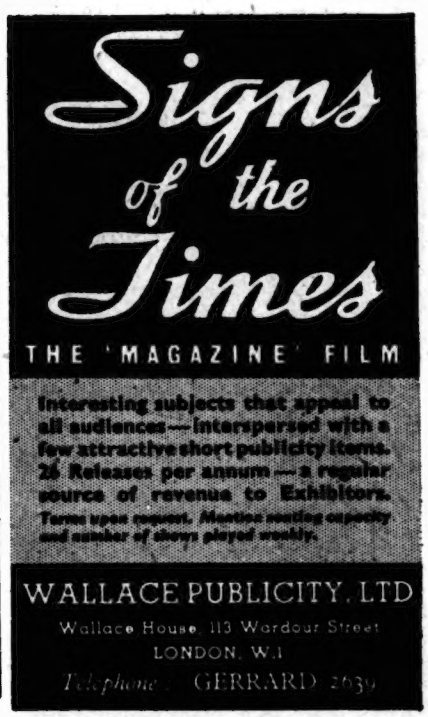
It was remarked that the last approach was made to the branch when the City had suffered through severe bombing, and that Portsmouth was still in the position of a devastated area.

Eventually, however, in view of the small attendance, it was agreed to defer consideration of the matter to the next meeting, and to ask representatives to indicate their views if they found it impossible to attend.

Managers at Meetings

Following the representations made by the branch to the circuits suggesting that the managers should attend the branch meetings, so as to keep in touch with local affairs, two letters were received pointing out the difficulty of regular attendance owing to staff difficulties, but a welcome was extended by

Continued in column 2


Signs of the Times
THE 'MAGAZINE' FILM
Interesting subjects that appeal to all audiences—Interspersed with a few attractive short publicity items.
26 Releases per annum—a regular source of revenue to Exhibitors.
Terms upon request. Mention seating capacity and number of shows played weekly.
WALLACE PUBLICITY, LTD
Wallace House, 113 Wardour Street
LONDON, W.1
Telephone: GERRARD 2639

POST-WAR TRADE CONDITIONS

Devon and Cornwall Men Examine Several Points

DEVON and Cornwall exhibitors are already anticipating peace by suggesting post-war improvements for attracting patrons. They also want to contact film renters with a view to having films sent to them in reasonably good condition. At the Branch meeting at Plymouth liaison officer H. B. Mather caused some amusement by describing the conditions of a certain film sent him.

The first and the last section Lt. H. B. Mather was able to recognise, but he had a lot of trouble in arranging in their proper order the other sections. In another he was horrified to see one of the characters who was dead in the second act walking about smoking a pipe in the next act. How it got so mixed up he could not say.

This might have been a good joke for some people but it was a very bad business for the exhibitor. He suggested that the Association should draw the attention of the renters to this sort of thing and get them to mark all the sections of the film story.

Growth of the Side-Show

Another question exhibitors had to tackle when the war was over was the numerous side-shows which they found set up and doing good business all over the country. They were specially numerous in Devon and Cornwall.

One member referred to two halls in his district where 16 mm. films were being shown. He contended that these halls were totally unfit for such public entertainments because of the lack of exits. Apparently anyone could come along and set up a show without any sort of supervision.

C. H. RUNDLE (secretary) pointed to the Public Health Act, 1890, and suggested that the local authority should be asked to adopt it. That would give them all the powers they needed.

F. E. BOWEN (Paignton) asked whether it was not a question of flammable or non-flammable film. The latter sort, he understood, could be shown anywhere without restriction.

The CHAIRMAN: All films are flammable. Some more so than others. He thought perhaps that if a hint were dropped to the police it might have the desired effect with regard to the unsuitability of halls.

W. FARRANT GILLEY pressed that the local authority should be urged to adopt the Public Health Act, 1890.

The CHAIRMAN thought it would be a good subject for the new "Planning Committee" to tackle when the committee was formed. It was a subject that covered a wide scope.

Use of the Sub-Standard

W. F. GILLEY said that when the war was over it was just possible that scores of persons would be found in possession of 16 mm. film equipment, and many of them would be touring the country setting up shows in competition with the legitimate exhibitors.

Meanwhile there was a big cry throughout the country for educational films. They were wanted in colleges, universities, public schools, and in Government institutions. It was possible the Government might find it worth while to buy up all this equipment for educational purposes.

Eventually the Branch came to the conclusion that the time has arrived when the association should take steps with regard to the disposal of surplus equipment. First, the new Planning Committee (when formed) should have attention called to legislation ensuring the safety precautions for all places where films were shown, and, secondly, to the advisability of handing over all surplus 16 mm. film equipment to the Education Authorities for their use.

Newsreel Signings

With reference to the supplementary contract-signing argument, with which some members agree and some do not, the CHAIRMAN said he had seen a letter from a North Country exhibitor in which it was stated: "If you do not sign by August 4 we shall terminate your contract."

That meant, he supposed, that if no independent exhibitor signed, no film news would be shown in any of their theatres. He had said before, and would say so again, that he did not believe news distributors would be so anxious to throw away business with old and valuable customers.

FRANK WHEELER (Devonport) said there must be something objectionable with a thing when so many persons disapprove of it. He thought it would not be a bad idea to have independent legal advice on the matter.

M. of I. as Counter

The CHAIRMAN said of one thing they could be sure: if no more news films came to Cornwall there would be no more M. of I. films shown either—at least in any of the group which he controlled. He was not so sure that that would find favour. Often, too, they had flashes of M. of I. articles with the newsreels, and therefore if they had no news they would have no flashes, and that, too, might be regarded as a big miss.

Mr. GILLEY said he was willing, if thought advisable, to call in outside legal advice to test the advice given them by Mr. Fuller in this particular matter.

The CHAIRMAN said that the newsreel companies themselves had acknowledged that while the old contracts were in force they would continue to supply news, but that when the old contract ran out they would expect another contract to be signed.

F. E. BOWEN suggested that then they would need legal opinion.

Rentals

Speaking of the latest big deal in the film picture world, the CHAIRMAN said that he was all against monopolies, but if they were going to have a monopoly of British trading rights, "let's have a Britisher in charge of it," and they were proud to have a man of Mr. Rank's integrity.

He suggested they should go for the K.R.S. through the Board of Trade and endeavour to get Mr. Rank to join them.

Reassessments

Reference was made to the Cornish reassessment of kinemas and the work of Messrs. Graham Morton, and it was generally agreed that exhibitors had materially benefited by the collaboration. One exhibitor had been a little unfortunate with his properly investments, but no single exhibitor did other than express satisfaction at the work of the assessors.

Care of Films

There was talk of appointing a "Care of Films Committee," it being considered very important that films should receive more care than they have been having. Some of them were said to be in a terrible condition.

One member described how a transport driver threw "containers" from one place to another in reckless fashion.

Susan Hayward and John Carroll, in HIT PARADE OF 1943 (British Lion) which opens a West End run at the Regal on August 6

Bulwark of the Independents

WEST COUNTRY VIEWS OF PLANNING COMMITTEE

THE composition and possibilities of the new committee which was to be set up, and which it was hoped was going to solve many of their difficulties now and in the future, was referred to by Leslie G. Hill, the chairman of Devon and Cornwall Branch of the C.E.A.

Many of those present agreed with him that the whole of its usefulness depended upon its composition, and the amount of latitude which would be given to men of vision, men of independent thought and vigorous action.

It was felt that the "small" independent exhibitor, who was regarded by many as the backbone of the association, would get more consideration.

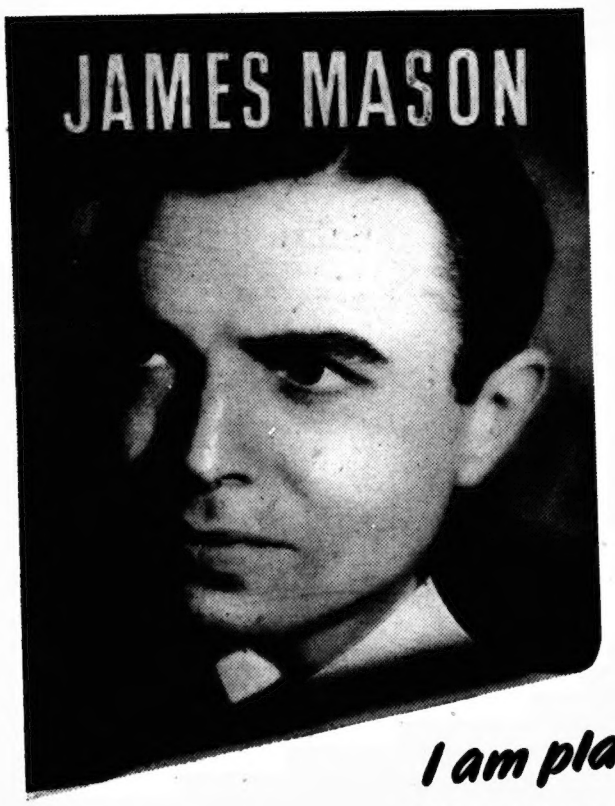
There was an idea he said, that the new committee would be on the same lines as others. Simply another committee with another name and with the same influences. From the outset he was keen on the composition of such a committee, and at length he was pleased to be able to say that it was likely to be a useful committee and was fairly well representative of all classes "small" and "big."

It would be made up of the General Purposes Committee, with the officers and, as they knew, there was one member from every branch on that committee usually chosen for outstanding merit.

Many of these were "independents," not merely owners of their own houses and running them successfully, but men chained to no particular idea; always on the alert to examine suggestions and improvements which purported to be for the betterment of the business as a whole. He was always in favour of a small committee, and he voted accordingly on this occasion.

The Branch thanked the Chairman for his services at the conference.

W. FARRANT GILLEY said it was a pity such a committee had not been in existence earlier, when we might have got over the newsreel difficulty more satisfactorily.



GFD

I am playing—
HERITAGE
not as dark as
I am painted

In
THEY MET IN THE DARK
A Marcel Hellman Production

UNION OF MANAGERS

North Lincs Branch Demands a Policy

SATISFACTORY conclusion to negotiations which have been taking place with Lindsey C.C. regarding Sunday opening conditions at Skegness was reported at the July meeting of the North Lincolnshire branch held at Grimsby under the Chairmanship of T. D. Bell.

Recently the Skegness justices in granting the renewal of the Sunday opening licence, indicated that new terms would be imposed involving a levy of three-farthings per seat per performance, which, since there are three performances each day, meant in effect a levy of twopence farthing.

The previous agreement was three-farthings per seat on total seating capacity without any stipulation regarding performances.

Approach was made to the justices and to the Lindsey C.C., while F. A. Prior, who has a hall in Skegness, informed the authorities that unless the levy was reduced to three farthings per seat per Sunday he would close his kinemas in the town.

Eventually T. D. Bell, F. A. Prior, B. Prodgers, and C. Clow were appointed as a deputation to meet the County Council.

This deputation reported that after they had presented the exhibitors' case the County Council had agreed to the levy of three-farthings per seat per Sunday on seating capacity.

On the proposition of Mr. AUTY, seconded by Mrs. BASS, the branch's appreciation of the work of the deputation was placed on record

Union Matters

In reply to a question the hon. secretary CHARLES CLOW said that he had nothing further to report regarding the negotiations between the branch and the N.A.T.K.E. on Sunday rates of pay.

There was criticism of the General Council's alleged lack of decision in dealing with a resolution concerning the organisation of managers sent from the branch.

Mr. AUTY recalled that at the June meeting the branch had passed a resolution "viewing with regret the decision of the General Council not to entertain the application of kinema managers to be allowed to organise themselves into a negotiating body for the purpose of determining their remuneration and conditions of employment, and pointing out that while the branch did not agree with the method of approach and sponsors, it suggested that the General Council should reconsider its decision and indicate to the approved representatives of the managers the method of approach which would be acceptable to them."

The resolution further offered suggestions as to how the difficulties visualised by the General Council could be overcome.

Mr. Auty asked what progress had been made.

Mr. Clow said he had been unable to attend the meeting of the General Purposes Committee and the General Council in London, but he had been informed that it had been decided to "walk delicately in the matter."

James Mason and Joyce Howard in Marcel Helman's THEY MET IN THE DARK, which GFD is shortly to Trade show

MR. BELL said that he found it rather annoying that in all the minutes and reports emanating from the two bodies which had been mentioned he had been unable to find any reference to the question which, he pointed out, was first raised in May.

The general opinion was that the matter was not being adequately pressed in London, and the secretary was instructed to communicate with Mr. Fuller expressing the branch's disappointment over the lack of action.

SUNDAY SOLO BOOKING POLICY CRITICS

Birmingham Dissatisfied with General Council Action

MEMBERS of the Birmingham and Midlands Branch expressed dissatisfaction with the latest developments in connection with Sunday solo bookings and the Quota at their July meeting. C. H. Russ, chairman, introduced the discussion on these topics in his comments on the last meeting of the General Council.

The opinion was expressed that exhibitors would soon again find themselves without Sunday Solo Bookings, and members failed to understand the appreciation expressed by the Film Rentals Sub-Committee of the contents of Mr Eckman's letter. The meeting was unanimously of the opinion that the matter should be referred back to the Film Rentals Sub-Committee for further consideration.

On the question of the Quota the official report of the meeting states that "in view of the impossible position in which members found themselves it was unanimously resolved that the General Council be requested to make urgent and immediate representations to the Board of Trade.

Care of Films

The report on the need for greater care in the handling of films was received with considerable interest. After discussion it was decided that being a technical matter it should be referred to the Technical Committee for consideration and report to the next general meeting of members.

Resettlement of Disabled

A. G. MAY, Liaison Officer with the Ministry of Labour, reported that he had already contacted the Training and Resettlement Officer for this area. Disabled persons were not directable to work of National importance, and therefore were available for employment in kinemas.

Any such persons were entitled to the standard rate of wages for the duties they might perform, and naturally any pension they may enjoy would not be taken into consideration in assessing their remuneration. At present there was no suitable person available in this area for kinema work.

It was decided to appoint a Sub-Committee, consisting of A. G. May, J. M. Cannon, E. B. Gold, A. Dowding and B. H. Paul, to endeavour to find suitable employment for disabled Service men and women. The Secretary was requested to ask the Regional Resettlement Officer to advise him immediately when anyone suitable was available.

Mr. May was thanked for his services.

Deferment of Operators

Mr. MAY drew attention to the possibility of projectionists losing their deferment through changing their employment.

Deferment was granted in respect of employment at a specified kinema. When the projectionist left that employment his deferment was automatically cancelled, and it was necessary for the new employer to make application for his deferment.

There was a danger that in between the time of the cancellation of the one deferment and the granting of a new one the projectionist may be called up. Members were advised to bring this to the notice of their projectionists.

Training Films

It was agreed that the same facilities should be given for showing the Government Fire Prevention Films as are given for the exhibition of Home Guard and Civil Defence training films.

The request of the Ministry of Labour and National Service, supported by the Ministry of Information, for the giving of short talks to war workers from the stages of local kinemas was acceded to.

Sunday Quality

H. B. LANE reported that only one of the films reviewed by the Sunday Films Committee earlier that afternoon was considered unsuitable for Sunday exhibition.

"World of Plenty" at the Plaza

"World of Plenty," the M. of I. film which is being released by Paramount, opened at the Plaza, London, on Friday, when it went into the programme with "Five Graves to Cairo."

"World of Plenty" is the remarkable picture dealing with the world strategy of food—how it is grown, how it is harvested, how it is marketed and how it is eaten. It shows how in peace or war food is man's security number one. Paul Rotha produced the film, and many famous personalities are seen in the story.

FIFTEEN "COVER" GIRLS FROM COLUMBIA

Mammoth Musical in Technicolor

THIS is what happened when no fewer than fifteen "cover girls"—accompanied by a chaperone who is a lovely in her own right arrive in Hollywood at once. And since even the staidest exhibitor (whose interest in the charms of these creatures is, of course, purely academic) is going to hear a good deal about these cover girls in the next few months, with a consequent effect upon the box-office barometer, it may be as well for him to know what it is all about.

"Cover Girl" is the title of a forthcoming Columbia musical in Technicolor, starring Rita Hayworth, featuring Jinx Falkenburg—and 15 girls whose faces are worth a fortune to the proprietors of magazines on whose covers they appear. Here, then, we are to see, plus song and spectacle, and all in colour, the life and loves of a "Cover Girl."

The whole thing is without precedent, even in Hollywood. Nobody has ever brought such a particularised bevy of beauty to Hollywood before, all in the proverbial fell swoop.

"Confessor and Publicist"

Curiously enough, the most accomplished and celebrated cover girl of the group, Anita Colby, has not gone to Hollywood to appear in "Cover Girl." She has gone merely as chaperone to the rest. She is also "head man" of the whole group, technical consultant to the picture's producer, Arthur Schwartz, and to Virginia Van Upp, who is writing the screen play. She is the adviser on sets, costumes and make-up, and chief factotum and "mother confessor" (and so young, too!) to the other cover girls. Moreover, just to prove further that beauty and brains can work in juxtaposition, Anita will also be a special publicity and exploitation agent, to the ultimate benefit of every British showman playing the picture. Already this phenomenal young woman has lined up a nation wide tie-up in America which has left many a hardened veteran gasping. She abounds in exploitation angles.

Rita Hayworth, star of COVER GIRL (Columbia)

Leslie Brooks one of the lovelies featured in COVER GIRL (Columbia)

"Cover Girl," Columbia promises, will be a mammoth musical that will bring to the exhibitor 100 per cent. escapist entertainment. The cover girls themselves won't just walk languidly through a scene or two and disappear. They'll be an important part of the picture.

Introductions by Proxy

Now for the introductions: Taking them alphabetically, Dusty Anderson is the first, the blue-eyed brunette of the magazine "Farm Journal." There's one "pocket-sized lovely," engaging five-year-old Cheryl Archer, who happens to represent the largest page-size book of them all—"Look" magazine. "American Home" is represented by vivid brunette Francine Counihan, who, incidentally, happens to be Anita Colby's sister. Blonde Jean Colleran, representing the "American Magazine," is that periodical's idea of a modern Venus, and it's not hard to see why they think so.

The womenfolk will be especially interested in the "Harper Bazaar's" exotic entry, Dickie. The "Liberty" girl is blonde Karen X. Gaylord. There are two Betty Janes. Betty Jane (better known as just "B. J.") Graham represents "McCalls" and Betty Jane Hess, a sophisticated blonde chosen by "Cosmopolitan." "Mademoiselle's" representative is Peggy Lloyd, while "Glamour" magazine's bet is Eileen McClory.

"Coronet" chose petite Cecilia Meagher. "Collier's" choice, Helen Mueller, has graced sixteen covers in a short span. "Redbook" has a lovely entry in Martha Outlaw. The youngest save one of the troupe is fifteen-year-old Rose May Robson, chosen by "Women's Home Companion." "Vogue's" stunner is one of America's top models, Susan Shaw, who has posed as a bride more than any other model.

Play dates for "Cover Girl" are, of course, some months ahead, but in the meantime the potentialities of the picture should give the exhibitor plenty to think about.

The British Lion's Shar of Entertainment

REPUBLIC'S RECORD PRODUCTION

NEVER before during the eight years' history of the company has Republic been able to dress its shop-window with such an impressive array of talent and material. In films completed and on their way to this country, it is unusually rich as regards stories, writers, directors and new acting talent, and there is no let-up in quality of projects planned.

With "Hit Parade of 1943" launched on its West End run, and the conclusion of the recently successful group of Trade shows, including "Tahiti Honey," with Simone Simon; "Chatterbox," a Joe E. Brown-Judy Canova comedy; "Idaho," a Roy Rogers special; "Secret Motive," with John Abbott; and Henry Stephenson's "Mantrap," the company will be reaching peak summer activity.

Pictures which will soon arrive in this country include "The Purple V," a drama that reaped exciting reviews in U.S., the Mary Lee musical "Shantytown," Rogers' biggest ever, "King of the Cowboys," and "Thumbs Up," a musical frolic with Brenda Joyce and Elsa Lanchester.

Now editing are "False Faces," a drama with Stanley Ridges and Veda Ann Borg. "Swing Your Partner," a musical, the "Prodigal's Mother," a drama, starring Mabel Paige and John Craven.

Two Big Subjects

Starting this month will be "Road to God's Country," featuring William Lundigan with William Morgan directing; "Eastside Kids" under the direction of George Sherman; a Robert North production, "War of the Wildcats," starring John Wayne; and "Silver Spurs," with Roy Rogers starring and Joe Kane directing.

Two extra-high budget productions slated to start soon are "The Fighting Seabees," which, with advertising and incidentals will cost the studios little short of two million dollars, and for which the full co-operation of the U.S. Navy has been secured; and "Brazil," an ambitious musical which Albert Rogell will produce and direct.

Recent story buys include "Donovan's Brain." Curt Siodmak's best-seller; "Dancing Debs," an original by F. Hugh Herbert; "A Guy Could Change," a *Saturday Evening Post* vehicle for John Wayne; "Blood on Her Shoe," a mystery novel which has elicited remarkable reviews in this country; and "Berlin Papers Please Copy."

Now Scripting

Aladar Laslo, noted European playwright, has been signed to write the screenplay of "Three Little Sisters," Jane Withers' next starrer under the direction of John H. Auer. Other scripts completed include "Victory Fleet," story of America's ship-production wizard Henry J. Kaiser; Judy Canova's next picture, "Sleepy Lagoon"; and "Three Brothers."

Judy Canova, British Lion-Republic star in her CHATTERBOX role

Better and More Costly

With the above main production schedule surging far ahead of its originally anticipated dateline, new names and stories are being added almost daily to the Republic roster, foreshadowing an all-time record production year for the studios which fully justifies Herbert J. Yate's recent announcement that the company plan to produce an even greater number of features during the ensuing season, including eight offerings in the top category.

"FOREVER AND A DAY"

Box-Office Receipts Bigger

Box-office receipts for "Forever and a Day" during the fourth week-end were far in excess of the excellent results achieved at this cinema for a similar period during the third week.

"Forever and a Day" is proving to be one of the greatest attractions shown in London in recent years, and bookings in the film are still continuing to arrive in large numbers.

Reports from the theatre indicate that the audience reaction has been excellent, and the film is expected to gross a heavy figure on its general release in August 2.

CORRECTION

In reporting recently the reopening of the Walthamstow Empire we mentioned that Manager E. Linsell had previously managed the Heath. He now points out that he had has been continuously under the management of W. J. Dagenham past two years, Mr. Linsdell having merely been placed on the company after Philp, on joining the Forces, to pick up the routine. Philp, of course, is an old-timer in the Trade, having started right at the bottom with the Gulbenkian circuit and risen later to manage the Hippodrome, King's, Chelsea, and many other London halls. For 12 years he was at the Trafalgar, Greenwich, until it was closed for rebuilding.

Lon lon Trade Sh ow Diary

Con ued from page 6

he same -port, where they decide to ackle the air together. They discover ctivities the gang engaged in btaining uling orders from Naval men, and with the help of the police nmask They also clear up the ystery he murdered girl, who has een hid in the cottage garden. A roma thriller with fast moving ction ing interest sustained hroughou

Acti in the North Atla tic (Warner)

Studio One. 10.30 a.m.

Cast: Hu phrey Bogart, Raymond Massey, Alan Hale, Julie Bishop, Ruth rdon, Sam Levene, Dane Clark ter Whitney. Director: Lloyd con.

Produced as a tribute to the men of the Merchant Navy, "Action in the North Atlantic" emerges as the most thrilling sea drama Warner's have made, even going so far back as the sensations created by "Sea Beast" and "Moby Dick" in their day.

Bogart and Massey are cast as first-mate and skipper who have sailed the Seven Seas together for years, knowing each other's weaknesses and strength. After being torpedoed in a tanker and rescued in the last extremity, they get one of the fine new Liberty ships and join a convoy to Murmansk. Aboard her also are the members of their old tanker crew. The drama develops out of individual reaction to danger, and the way they face it as a whole when a U-boat pack gets among the convoy, scatters the ships, and singles out their vessel for attack both from air and underwater. The amazing hazards are depicted with realism that would be incredible but for the fact that thousands of British seamen who have endured them can vouch for the authenticity of these scenes.

Ruth Gordon and Julie Bishop are the only two women in the cast, as the wives of the skipper and the mate; but their brief performances will strike home to every woman who has a man at sea.

"FOREVER AND A DAY"

Seven Weeks at Leicester Square

"Forever and a Day," RKO-Radio's all star production, is to exceed its ontractural obligations by remaini g for a seventh week at the Le ester Square Theatre on its initi West End pre-release run.

This uniq film has proved one of the greatest att tions screened in London in recent y , it is claimed, and busi-ess throng t the run has been on a consistently ch level.

RKO-Rad bookings on the subject are now a ming record proportions, and there i ery indication that it will cross a to even in advance of the very confide expectations of everybody concerned.

Misha in Manchester Kinema

Entertain t at the New Oxford, Oxford Ro Manchester—an Emery circuit th e—was brought to an abrupt close the afternoon of July 28. When part a plaster cornice at the rear of th eatre collapsed and fell on to the dience Ten persons sus-tained min injuries and all received hospital tre ent for cuts, bruises and shock. Onl ne was detained. It was found neces to cancel the afternoon performance hilst the theatre was cleaned up.

A scene from THE FLEMISH FARM, starring Clive Brook and Clifford Evans. It will shortly be Trade shown by G.F.D.

TWO SUPERS FROM G.F.D.

"Flemish Farm" and "They Met in the Dark"

Among the pictures that G.F.D. will shortly be presenting to the Trade are the new Marcel Hellman romantic thriller, "They Met in the Dark" and the Two Cities production, "The Flemish Farm."

"They Met in the Dark" stars James Mason, Joyce Howard, and Tom Walls in a fast-moving thriller with abundant romantic interest. From the moment the heroine finds a dead body in an eerie empty cottage—a body that disappears as soon as she turns her back—the action moves in quick tempo to an exciting and novel climax. An unusual twist to the plot is the inclusion of a musical number which forms an important clue in the discovery of the murderer and in the unmasking of a gang engaged in planting false orders on Naval officers. Heading the brilliant supporting cast are Phyllis Stanley, Edward Rigby, Ronald Ward, David Farrar, Karel Stepanek, Betty Warren, and Walter Chrisham. Karel Lamac directed, with dialogue direction by Basil Sydney.

The Two Cities production, "The Flemish Farm," produced by Sydney Box and directed by Jeffrey Dell, stars Clive Brook, Clifford Evans and Jane Baxter, with Philip Friend. It is a screen version of a true life story concerning a young airman who risks death to rescue his regimental flag from Belgium. His journey is fraught with danger at every step, and only his terrific courage and unbounded resourcefulness in this "journey for an ideal" enable him to bring back the flag to the safety of this country. A pleasing touch of romance is included in the plot, but "The Flemish Farm" is mainly the story of devotion that allows no hindrance in the performance of duty.

Continued from page 3

Independent Union for Managers

demand of managers conflicting loyalties.

Inquiry elicited from managers who were present that there was among them a general tendency to recognise that managers could not be associated with their subordinates in a union affiliation and at the same time represent the employers adequately in dealing with staff questions.

On the other hand, they insisted that the managers needed, and had needed for years, an association which would protect their status and promote their special interests.

Will Welcome an Association

Exhibitors, on their part, intimated that far from being opposed to the formation of a managers' association they favoured it. Indeed, they would welcome it. Their only objection was to the affiliation of managers with the staffs to whom they stood in the relation of employers' representatives.

The branch Secretary (Alfred Smith) turned down a suggestion that he might act as secretary of any managers' association that managers might decide to form in the Northern area.

"Obviously," he said, "I could not be secretary of this branch and so split my personality that, as Alfred Smith, secretary of the Northern branch, I could conduct negotiations, consult and communicate officially with Alf. Smith, secretary of the Managers' Association."

Odeon Example

R. C. S. Wilmot, manager of the Odeon, Newcastle, gave the meeting an outline of the Odeon Managers' Association, its organisation, and working procedure. This was helpful; but obviously did not fit completely the needs of a somewhat special area.

Managers to Meet

Ultimately, the managers decided to call a special meeting of their fellows to hammer out the principles of a professional association. Some time may elapse before a detailed organisation is agreed, but there is little doubt that Northern exhibitors will accept and give their blessing to any association that is outside the N.A.T.K.E. Indeed, the secretary intimated that he could almost promise that his Executive Committee would assist the constitution of and establishment of any genuinely independent association.

RENOWN'S SEVEN BIG REISSUES

Two Comedy Shows Next Week

SEVEN important box-office subjects have been acquired for reissue by James C. Minter, managing director of Renown Pictures. They include a number of the most successful Hal Roach productions, star-studded dramatic offerings and a unique jungle picture, which carries a quota ticket.

The first two films to be Trade shown in London are "Topper Takes a Trip," G.B. Theatre, August 5, 2.30 p.m., and "There Goes My Heart," G.B. Theatre, August 6, 11 a.m.

"Topper Takes a Trip," which features Constance Bennett, Roland Young and Alan Mowbray, is the comedy sequel to the famous "Topper," and follows on similar lines to its brilliant original. Everybody is well aware of the enormous success of all the "Topper" subjects, and there is no doubt that this rollicking comedy will be again extremely well received.

Another very big comedy produced by Hal Roach, "There Goes My Heart," stars Fredric March and Virginia Bruce, with Patsy Kelly, and tells the story of a runaway heiress and her madcap adventures with a newspaper reporter.

There are very few comedy teams in the world which equal in popularity those two famous artistes, Laurel and Hardy, and Renown have also acquired one of their best comedy pictures, "A Chump at Oxford," which tells of their hilarious adventures at Oxford University.

Adventure Thriller.

A different type of subject, but nevertheless in keeping with the public's taste, is "Captain Fury," which has a tremendous star cast headed by Brian Aherne, Victor McLaglen, June Lang and Paul Lucas. This romantic story drama is certain to draw a big box-office vote.

In addition Renown has acquired two other American features, "City of Missing Girls," featuring H. B. Warner, Astrid Allwyn, and John Archer, a detective drama on unusual lines, and "I'll Sell My Life," featuring Rose Hobart, Michael Whalen, Stanley Fields and Joan Woodbury, another detective drama based on the unusual and extraordinary story of a girl who sells her life only to find that she is being double-crossed. They are claimed to be admirable supporting features.

British Quota.

There is also a British feature, "Jungle Scrap Book," starring F. Ratcliffe Holmes and Elsa Tee. This picture, considered one of the most interesting of jungle stories, with its quota ticket will be of first-class value to all exhibitors.

Further negotiations are now being concluded for four further big features and announcements of these acquisitions will be given out within the next few days.

CC

Continued from page 5

Rank to Invade U.S. Market

on me I am ready and in a position to fight back with or without collaborating with Hollywood. I think we can build up a world market for British films inside four years of peace."

World-Wide Markets

While America was in the forefront of Mr. Rank's plans for post-war development he has not overlooked the very substantial Empire markets and in the possibilities in France, Germany and Russia. "I believe the export of British films can be made one of Britain's greatest assets in the post-war world," he said, "and we must live on exports. We have the authors, the artistes, the studios and the technical ability. But the fact remains that we must have a world market, and I can see no reason why our interests should clash with those of any other nation."

Entertainment Idealism

Mr. Rank possesses the rare quality among film producers—ideals—and he has endeavoured to invest something of that quality in the entertainment for which he is responsible. He will not make pictures which he calls "empty entertainment."

He prefers pictures that are "entertainment and something else as well." "But," he added, "it must be real entertainment."

He instanced his picture "The Great Mr. Handel." The critics said of it that it was as good Technicolor as any that had come from Hollywood, he pointed out—"but the story did not attract. The picture drew thousands of people to the kinemas who are not normally kinema-goers, but it did not get the kinema public. That is what we have to alter."

There are two films he hopes to produce. One is the life of John Bunyan, linked up with the "Pilgrim's Progress"; the other is the story of Mary of Magdalene.

No Monopolist

Mr. Rank has been criticised for wishing to secure a monopoly of British films. He says he does not want a monopoly—he believes fervently in competition.

"People said I was trying to control Associated British Pictures," he remarked. "I never tried to approach them. My relations with A.B.C. are friendly; it is good competition."

Some 150 performances of special films for Home Guards have been given in kinemas in the South-west of England in connection with the special scheme arranged with the C.E.A. The total number of men who have attended to see the films was 69,700.

Beulah Bondi and Bette Davis in a scene from WATCH ON THE RHINE which Warner is trade showing on Thursday, August 12

DEATH OF "OLLIE" TRAGGARDH

Former Paramount Executive

The death has occurred at Beverley Hills of "Ollie" Traggardh, former Paramount manager in Los Angeles and later manager of distribution for Paramount in this country. He was 60 years of age.

"Ollie" Traggardh's passing recalls a long period of illness lasting for 14 years, during the whole of which period he was on the staff of Paramount. He came to England in 1925, and it was here that he married Miss Edith Bishop. On their honeymoon, on their way to the States, Traggardh was taken ill. That was in 1929, and ever since then he has been an invalid, enduring much suffering with great courage.

He was "right hand man" to J. C. Graham when he was at Paramount, and throughout his long and painful illness he was constantly in touch with the company. His innumerable friends, many of whom were able to visit him during his illness, testify to his fine spirit and unfailing cheerfulness.

At the funeral service the pallbearers were Eugene Zukor, Melville Shauer, Robert Kane, Frank Tours, Kenneth Fitzpatrick, Tommy Laird, Barney Adelman and Mike Lewis.

Cinema Veteran Passes

The death is reported of F. R. A. Arton, a member of Cinema Veterans (1903), who was an operator at the Crystal Palace in 1900. In those early days he travelled as operator for Recruitograph, Hales Tour, Moss and Stoll, Muto and Biograph Co., and was at the old Empire, Leicester Square, over two years. Subsequently he became a film exporter to Australia, New Zealand, India, Africa and the Philippines. He started the Non-Flam Film Co. and was also proprietor in 1914 of the Picture Palace, Shorncliffe.

The cremation took place on Wednesday in last week.

York old age pensioners have been very appreciative of the scheme under which, during the four weeks holiday-at-home period, they were once again invited to the city's kinemas, through the kindness of the various managers, free of charge.

BECKEN AM HALLS C OSE

Protest Agains Inflated S.O. Den nd

ON Sunday last the egal, Beckenham, the Oc n, Elmers End, and the Odeon West Wickham, kept their door losed. The proprietors had foun the demand of the Beckenham C oration for the S.O. Charity Co ribution—75 per cent. of the profit impossible, and the borough is w receiving protests from the blic which have apparently sug sted reconsideration.

At the last meeting f the Council a letter was rece ed from the Rector of Beckenham the Rev. F. W. Boyd, and a leading Congregationalist, the Rev. B. C. Plowright (well known to B.B.C. listeners), in which the following passages occur:—

"Dismay"

"It is impossible not to view with misgiving the situation which would arise in Beckenham if the kinemas were closed. . . . We view with dismay the possibility of action being taken which, in our judgment, will greatly accentuate the already unsatisfactory, not to say deporable, situation."

Copies of the letter have been sent to the proprietors of the local kinemas

Police, Too

The Town Clerk said that verbal intimation had been received from the Superintendent of the Police of the district endorsing the views expressed by the reverend gentlemen on the moral aspect.

Councillor BROOK said the Council were being charged with closing the kinemas, but it was the kinema people who had undertaken Sunday closing.

Coun. NEILL said the Council were there to represent the wants of the residents of Beckenham, and he thought they wanted Sunday kinemas. The Council should not concern itself so much with the profits made.

A Disaster

Ald. PARKIN observed: "I think the closing of kinemas on Sunday is an unmitigated disaster, but the kinemas are only prepared to do a deal with us if we are prepared to break the law."

Ald. PARKER said it appeared as if the Council were trying "to water down" the position and to find a way out. The Council accused the kinemas of trying to get them to break the Act of Parliament. If that was so, about 90 per cent. of the towns where kinemas were open on Sundays had broken that Act. It was suggested by the kinemas that the Council had extracted higher rate districts. wards charity than oth districts.

Oswaldtwistle Employees'

Ernest F. Beech (52) at the Palladium, Osw he had been employed July 30. "Natural verdict at the inquest.

It was stated that the last war and was found by a fellow emp landing of the Palladi death was myocardial

At an inquest on at the Palladium, M (57), also taken fatally a verdict of "Natur returned

Kinema Deaths

as found dea twistle, where er 20 years, of ses" was the on Saturday served during nded. He was vee lying on a The cause of generation. ther employee Ellen Diggle at the kinema causes" was

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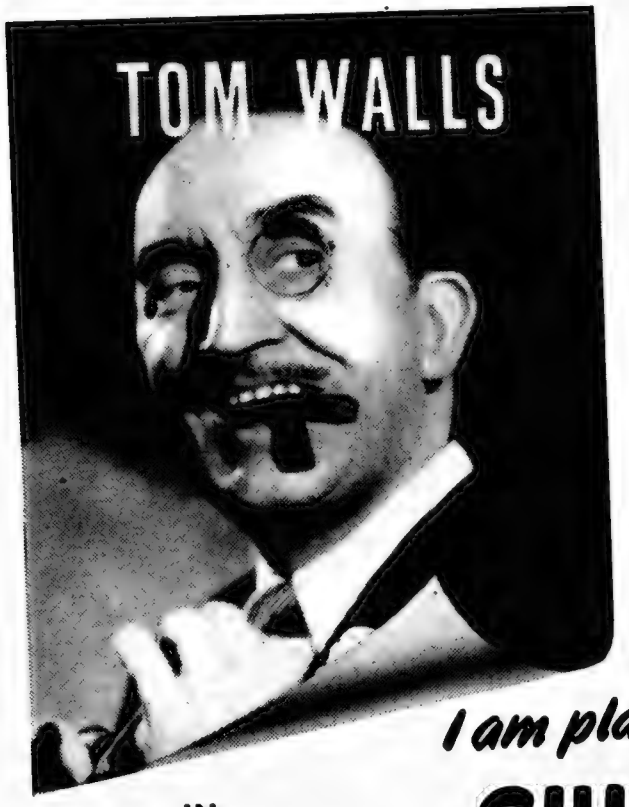
Evelyn and Peggy the staff of the Friars, married on July 24 t R.C.S., and L/Cpl. J. The presents included management of the Fr

members of nterbury, were Cpl. S. Gran mmery, C.M.P. ques from the ss.



GFD

I am playing—

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IN

"THEY MET IN THE DARK"

A Marcel Hellman Production

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THE DESPERADOES

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REVEILLE WITH BEVERLY

THE MORE THE MERRIER

And now coming- one right after the other

DESTROYER

STARRING EDWARD G. ROBINSON

with

GLENN FORD • MARGUERITE CHAPMAN • EDGAR BUCHANAN

Screen Play by Frank Wead, Lewis Meltzer and Borden Chase

Directed by WILLIAM A. SEITER. Produced by Louis F. Edelman

GEORGE FORMB... in BELL-BOTTOM GEORGE

Produced & Directed by MARCEL VARNEL

Associate Producer – BEN HENRY

MERLE OBERON

BRIAN AHERNE

FIRST COMES ... COURAGE

with

Carl Esmond • Isobel Elsom • Fritz Leiber

Screen Play by Lewis Meltzer and Melvin Levy

Story by Elliott Arnold

Directed by DOROTHY ARZNER • *Produced by* HARRY JOE BROWN

COLUMBIA PICTURES

HUMPHREY
BOGART
SENSATIONAL STAR OF "CASABLANCA"
SAHARA
with
Lloyd Bridges · Guy Kingsford · J. Carroll Naish
Rex Ingram · Bruce Bennett · William Carter
Directed by ZOLTAN KORDA · Produced by HARRY JOE BROWN

Vera Lynn
IN
RHYTHM SERENADE

WITH

Peter Murray-Hill ★ Julien Mitchell

Charles Victor ★ Jimmie Jewell ★ Ben Warriss

Produced by BEN HENRY

Associate Producer – GEORGE FORMBY

Directed by GORDON WELLESLEY

COLUMBIA PICTURES

Details of British National's Line-Up

SIX NEW SUBJECTS FINALISED

ALTHOUGH they have six subjects finalised and either in or ready for production, British National have a big line up to follow, but have not yet decided in what order they should be made. It will be seen, however, from the following details that they are still adhering to the policy they announced over a year back, of giving war films a rest for the time being. The recent C.E.A. protest against the mounting batch of war pictures is sufficient justification for the continuance of this policy which they, first among British producers, initiated.

More details of the new schedule of British National referred to in last week's KINE. have been supplied by George Parish, who has just approved four further subjects to follow "The Shipbuilders" and "Old Mother Riley Overseas." They are "Cinderella Girl," "The Mouse Who Wouldn't Play Ball," "The Canon in Residence" and a Hiscott subject.

Story with Music

Fred Zelnik has been signed to produce "The Cinderella Girl," the tentative title of a story with music which Maclean Rogers, signed for two subjects, will direct. Work starts on September 27, following completion of the Lucan and McShane comedy.

Wallace Orton will move in when Zelnik has finished, producing two subjects concurrently in "The Canon in Residence" and "The Mouse Who Wouldn't Play Ball," both taken from novels, and at the end of the year or the beginning of January, Elizabeth and Leslie Hiscott are due to start on a story of the English countryside, the title of which has yet to be decided

Scots Location

John Baxter will complete "The Shipbuilders" by August 14 in time to let Oswald Mitchell move in on August 16 with the Riley comedy. "The Shipbuilders" unit still have a number of shots to film on Clydeside, and will therefore be making a further trip North when the interiors are completed.

Last week Oswald Mitchell, producing and directing "Old Mother Riley Overseas," was up in Newcastle conferring with Lucan and McShane on final plans for the story and casting of the film. Lucan and McShane have personally supervised every angle of the production and have expressed tremendous enthusiasm about the new film. Casting, as announced last week, is complete except for one or two of the smaller roles.

Continued in next column

Phyllis Calvert in the title role of FANNY BY GASLIGHT, which Anthony Asquith is directing for Gainsborough

BELGRAVE SQUARE

Diplomat's House "Adapted"

Dashing to Belgrave Square at short notice, I found Anthony Asquith snatching scenes in the actual location for "Fanny by Gaslight." The stucco house (formerly Otto Beit's) was lent by the Argentine Ambassador, but the surroundings had to be swiftly divested of their war-time touch, in order to get the authentic 1875 appearance.

Gainsborough minions hurriedly erased the white kerbs and road sign of "Slow," concealed a Belisha striped post with a synthetic tree, and altered the number on the portico pillars.

Arthur Crabtree's camera, installed in the opposite gutter, opened fire on a growler which disgorged Phyllis Calvert and Wilfrid Lawson, who, with their luggage, arrived at the mansion; and then retook it in near shot.

Police held up modern traffic and pedestrians for brief intervals —but forebore to stop a fire engine! Ladies in Trilby skirts and with gay parasols were escorted by whiskered, top-hatted men-about-town, and the square itself, with loitering hansom, will be seen as background.

An R.A.F. officer who watched beside me turned out to be "Stinker" Murdoch.

P. L. M.

Frank Randle finds life SOMEWHERE IN CIVVIES more dangerously thrilling than SOMEWHERE IN CAMP. Butcher's will shortly Trade show Randle's most recent comedy.

BUTCHER SETS EARLY SHOW

"Somewhere in Civvies"

Frank Randle, whose previous appearances in the "Somewhere in ——" series have proved so successful, is the star of "Somewhere in Civvies," Trade shows of which are being arranged by F. W Baker, of Butcher's.

In his latest picture Randle has been provided with a succession of adventures calculated to give full play to his flair for mirth-provoking characterisation. To crown these he will be seen conducting his famous band, whose misinterpretation of the works of famous composers do much to render their recognition impossible.

The completion of this picture leaves the Riverside studios at the disposal of Herbert Mason, who is directing the famous Waters sisters in another of their popular Gert and Daisy comedies. As has been the case with "Somewhere in Civvies," the further adventures of Gert and Daisy are to be produced on a scale which transcends all Butcher's previous efforts.

DOUGHBOYS IN COCKNEY FILM

Re-enact Last War Victory March

The American Army lent a hand with the Peace Procession sequence for the Noel Coward-Two Cities film "This Happy Breed" at Denham last week. An infantry company marched behind Old Glory in the uniforms worn by American soldiers in the last war.

It turned out to be a pretty stiff exercise. Hour after hour they marched up and down in front of David Lean's Technicolor camera, to the shouting and cheering of a big crowd of "extras."

Many days of outdoor shooting remain on "This Happy Breed," for which much building has been going on on the Lot.

"The Way Ahead"

CIVILIAN TO SOLDIER

Further scenes in the barrack-room were shot last week by the unit working on "The Way Ahead," the Two Cities' film of Army life directed by Carol Reed at Denham.

The theme of the film is the gradual transition of the ordinary citizen who joins the Army. He is shown as he arrives fresh from civilian life, settling down to barrack-room discipline, learning to handle a gun, and to take an assault course in his stride, among many other things.

Director Carol Reed has a grand robust story, and a strong an excellent cast of players to interpret it. are David Niven as a young officer, with Penelope Dudley Ward in the feminine lead, Raymond Huntley, Robb Wilton, jun., Mary Jerrold, Hugh Burdon, James Donald, Leslie Dwyer, Billy Hartnell, and Jimmy Handley.

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Gripping Scenes Shot in "TAWNY PIPIT"

Tanks Invade Countryside

Co-directors Bernard Miles and Charles Saunders, together with Associate Producer Herbert Smith, were shooting further exteriors on "Two Cities" "The Tawny Pipit," which included scenes where a convoy of tanks is ordered to change route in order to save disturbing the rare tawny pipits that are nesting in their path.

The picture is being almost entirely shot out of doors. Eric Cross, in charge of cameras, and operator Ray Sturgess are proving very definitely that in spite of the vagaries of our climate, British cameramen can still produce some lovely exterior photography. A special type of green filter has been used on these exteriors.

When the unit transfers to the Shepherds Bush Studios and school holidays have begun twenty village children will come to London to complete their roles in the film commenced in their native Cotswold village.

Bernard Miles declares that his inspiration behind making "The Tawny Pipit" was Michael Powell's production "Edge of the World," and that, despite the difficulties of filming out of doors, he never wants to do one that calls for complete studio shooting.

AIR RESCUE FILM

The co-operation of the Army was obtained for the current week's shooting on Michael Balcon's film of Richard Hillary's Air Sea Rescue story, "For Those in Peril," which Charles Crichton was directing on location in a port somewhere in the south." The scenes concerned are part of a thrilling sequence depicting shore batteries on the French coast opening up against an R.A.F. rescue launch. Army guns went into action for the occasion, and director Crichton was able to secure excellent shots both of the guns and of their shells exploding near the target.

During the early part of the week misty weather at sea held up shooting, but later many fine shots were secured of both naval and R.A.F. launches on patrol.

On Thursday, several members of the cast began work. They were photographed in the launches and putting off from shore.

SHIP ON FIRE AT EALING

The main scene on Michael Balcon's Merchant Navy film, "San Demetrio, London," (which Charles Frend is directing at Ealing Studios), took place this week on the bridge of the tanker, "San Demetrio." Arthur Young, the captain, watches grimly as shells from the German pocket battleship, "Von ——" pump into the gallant "Jervis Bay."

Her sinking is the signal for the raider's guns to open fire on the "San Demetrio." Within a few minutes angry tongues of flame leap out from the tanks. The cargo has been hit. Calmly, yet with the reluctance of a man who is a fighter, Young gives the order, "Abandon ship!"

"Half-Way House"

ROMANCE and pathos predominate in this week's action on Michael Balcon's psychological thriller, "The Half-Way House" (which Basil Dearden is directing, with Cavalcanti as associate producer).

Sally Ann Howes and Glynis Johns were featured in the first. Sally—as a schoolgirl whose parents are headed for divorce—has thrown herself in the river as a ruse for bringing them together. But her plan fails—her parents, knowing she is a strong swimmer, see through the trick, and Sally is unceremoniously put to bed to sleep off the effects of her "drowning." She confides her misery to Glynis Johns, the landlord's daughter at the Half-Way House. Glynis soothes her off to sleep, assuring her that her problems will find their own solution. She speaks with clairvoyant knowledge, for she is a girl returned from the dead to smooth out the problems of the group of humans at her father's inn.

Philippa Hiatt and Pat McGrath appeared as two lovers whose happiness is threatened by conflicting idealogies. Philippa—a W.R.N.S. officer—is horrified when Pat, an Irish diplomat, announces his appointment to an important post in Berlin. She begs him not to accept, but he is adamant. There seems no solution to the deadlock but to renounce their love for each other.

In contrast to the poignance of these two scenes, there was an amusing sequence in which Valerie White and Richard Bell (as Sally's parents) engage in a fierce verbal battle from two bathrooms.

IMPOSING SETS AT DENHAM

Lovely sets are a feature of the Two Cities film, "English Without Tears," and last week the unit secured some unusual shots of the regal-looking staircase in the mansion of Lady Christabel (Margaret Rutherford). The mansion has been turned, in the story, into an Allied Club, and scenes were shot showing the beautiful interior thronged with visitors of the various fighting forces. The crane was used for shots showing people going up and down the long staircase, and pretty young Peggy Cummins as Joan Heseltine's young sister had some amusing exchanges with Michael Wilding

The camera crew were enthusiastic about one shot they secured from the rear of the huge fireplace in the enormous kitchen of the mansion. They showed the chef and his assistants busy with what looked like a marvellous pre-war dinner

Great preparations are being made for shooting the ballroom scene; for this a lovely set has been prepared by Art Director Ward Richards, and over 40 uniforms of the various Allied fighting services will be seen.

Documentary and feature films dealing primarily with British subjects will be produced by Russell Productions, Ltd., of which S. L. Russell and Jack Robertson are co-directors.

SIX MONTHS' SCHEDULE BY WARNERS

National Exploitation to Back Product

ELEVEN new Warner pictures have been set for release between August and January, according to a statement by Max Milder. "Recently I informed the Trade what our company's position was in relation to production and distribution," he said. "We are releasing more pictures than we were making—a condition which naturally could not continue.

We had to pause to adjust our schedules, Mr. Milder adds, and now that we have passed through the necessary transitional period, we can implement our promise to distribute an average of two new productions each month, quite apart from the important reissues which exhibitors themselves are demanding.

"The product we have set for release during the next six months reflects the highest standard our Burbank studios have reached. Every important star is represented and the entire group demonstrates Warner's appreciation of showmanship as a prime essential of exhibition to-day. Exploitation methods we have applied to "Yankee Doodle Dandy" and "Casablanca" throughout the country, and "Mission to Moscow" for its current London run, will be intensified for the new releases. For such pictures as "Action in the North Atlantic" and "This is The Army," for instance, we have worked out specialised campaigns that will open entirely untapped fields of exploitation of nation-wide scope and influence."

The release dates are:

"Mission to Moscow," August 23; "Background to Danger," August 30; "Action in the North Atlantic," September 13; "Watch on the Rhine," September 27; "King's Row," October 11; "The Dark Tower," October 18; "This is The Army," November 8; "Steel Against the Sky," November 22; "Night Invader," December 6; "Now Voyager," January 3; "Thank Your Lucky Stars," January 31.

On the reissue list are "Petrified Forest" in September; "The Irish in Us," October; "The Sisters," November; and "Robin Hood," December.

In the new schedule both London and provincial Trade show arrangements have been stepped up. Out-of-town dates have been fixed for "Background to Danger" and "Mission to Moscow."

London exhibitors will see "Action in the North Atlantic" at Studio One, on Wednesday, August 11, and "Watch on the Rhine" at the same theatre on Thursday, August 12. Both shows will start at 10.30 a.m.

Merchant Navy Epic

Humphrey Bogart makes his first appearance since "Casablanca" in "Action in the North Atlantic," a spectacular and powerfully produced tribute to the men of the Merchant Navy. Guy Gilpatric, noted writer of sea stories, has given Bogart a telling rôle as mate of a freighter in convoy to Murmansk, with Raymond Massey as his skipper and Alan Hale, Sam Levene, Dane Clark and Peter Whitney among the crew. Events on the convoy, including air and submarine attacks, are no more than what constitute the daily life of any North Atlantic seaman, but Lloyd Bacon has given them such graphic direction that the picture is one of the heaviest grossers in America to-day.

Feminine interest is supplied by Julie Bishop and Ruth Gordon in memorable vignettes of two sailors' wives.

London Success

"Watch On the Rhine" comes to the screen while still at the peak of its stage success in London, where it has been playing at the Aldwych Theatre for the past 66 weeks after two years on Broadway. Bette Davis is starred. In all other respects Warners have filmed Lillian Hellman's play with as much of the original New York talent as possible. Paul Lukas recreates his stage rôle, co-starring with Miss Davis; Herman Shumlin, the stage producer, directed the picture; Lucille Watson, George Coulouris, Donald Buka and Eric Roberts came from the Broadway cast. Geraldine Fitzgerald has the featured rôle, with effective support from Donald Woods, Henry Daniell, Beulah Bondi and Kurt Katch.

"King's Row" Ready

Summarising the subsequent releases, "King's Row" is Sam Woods' dramatisation of Henry Bellman's novel that was selected among the ten best pictures of the year. Four stars are Ann Sheridan, Robert Cummings, Ronald Reagan and Betty Field, with Charles Coburn, Claude Rains, Judith Anderson, Nancy Coleman, Karen Verne, Marie Ouspenskaya and Harry Davenport forming one of the strongest casts Warners have ever engaged.

Irving Berlin's big revue, "This Is the Army," not only embraces the stage show which has played to war time records throughout America, but also highlights of Berlin's career presented after the style of "Yankee Doodle Dandy." Michael Curtis directed it in Technicolor, using most of the Service men who starred in the stage version, reinforced by such well-known screen players as George Murphy, Joan Leslie, Ronald Reagan, George Tobias and Alan Hale, Kate Smith, Frances Langford and Gertrude Niessen add special numbers.

Bette Davis and Paul Henreid are co-starred in "Now, Voyager," with Claude Rains, Gladys Cooper, Bonita Granville and Ilka Chase in support. Based on the novel by Olive Higgins Prouty, who also wrote "Stella Dallas," the picture gives Paul Henreid his most important rôle since "Casablanca" established him as a romantic star. Irving Rapper directed.

Two from Teddington

Alexis Smith debuts in "Steel Against the Sky," with Lloyd Nolan. Teddington supplies "Dark Tower," the circus story starring Ben Lyon, Anne Crawford and David Farrar; and "Night Invader," a spy-thriller by John Bentley with Anne Crawford and David Farrar.

Musical Revue

The six-month schedule is capped by "Thank Your Lucky Stars," an elaborate musical revue which puts Warner's entire talent-roster on parade. Headliners include Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia de Havilland, Errol Flynn, John Garfield, Joan Leslie, Ida Lupino, Dennis Morgan, Ann Sheridan, Dinah Shore, Alexis Smith, Jack Carson, Alan Hale, George Tobias, Edward Everett Horton, S. Z. Sakall, Hattie McDaniel, Ruth Donnelly, Don Wilson, Willie Best, Henry Armette and Joyce Reynolds. Produced by Mark Hellinger and directed by David Butler, the extravaganza contains nine special musical numbers certain to head the hit class; ballets and ensembles by Leroy Prinz are on a picturesque scale; and the whole show is done with the lavishness of Warner's "Gold Diggers" and "42nd Street," which marked the peak of the musical era.

Twentieth Century Cinemas

FILM ISSUES BUOYANT

CONSIDERABLE buoyancy developed in the kinema share market prior and immediately following the August Bank Holiday, in anticipation of early favourable military news from Italy.

But on balance there were no very big changes on the week.

Exceptionally, Stoll jumped sharply to 11s. 6d., which was more than 1s. up. Gaumont British issues were also firm, the 10s. ordinary reaching 15s., a gain of 6d

A.B.P.C. and Odeon junior stocks showed little change on balance, but A.P.P.H. ordinary rose further to 20s. 3d., an advance of 6d.

Moss Empires were unaffected by an announcement of an interim ordinary dividend of 5 per cent.

Elsewhere P.C.T. Construction 7 per cent. pref. were in demand with a rise of 7½d. at 26s. 1½d., while Sound City 6 per cent. pref. at 7s. 6d. were 5½d better.

Continued from column 2

tion for carrying out essential repairs and delivery of equipment, etc., the reopening had to be postponed.

Financial Adjustments

An important stumbling-block was the lack of finance. To overcome this and expedite the work, the directors personally provided the required capital by way of loan to the company free of interest. These loans have since been repaid.

To avoid reopening with a burden of debt, satisfactory arrangements were made with the principal unsecured creditors to ease the situation in this respect. The bulk of the indebtedness to these creditors has now been settled.

Arrangements had also to be made with the mortgagees of the Hackney and Clacton theatres for capitalising the arrears of interest on the mortgages. This matter was successfully negotiated with the aid of the Halifax Building Society.

Chairman Rainsbury then spoke of the hardships arising out of the requisitioning by the authorities of the Empress theatre, dealt with elsewhere.

Granada (Manchester), Ltd., New Gallery House, 123, Regent Street, W.1.—Satisfaction in full on June 7, 1943, of mortgage dated September 25, 1936, and registered October 7, 1936, securing all moneys due or to become due from the company to Midland Bank, Ltd.

DEBIT INCREASED TO £45,494

MANY points of criticism arose at the shareholders' meeting of Twentieth Century Cinemas, Ltd., concerning the present position as disclosed by the balance-sheet figures. H. Rainsbury, the chairman, was able to satisfy shareholders on all the points raised, and the accounts were finally approved and adopted.

The report, which covers a period of 18 months to December 31, 1942, shows a net loss of £3,079. after including the subsidiary company's loss and charging administration expenses. To this has to be added interest on mortgages, depreciation, etc., totalling £9,145, making £12,225.

The subsidiary company's loss of £4,874 is deducted, leaving a debit of £7,351 on the parent company's accounts.

With the debit brought in from the previous year the total debit of the parent company carried forward is increased to £45,494.

The report states that the Century, Clacton-on-Sea, was reopened on November 16, 1942, and the Empress, Hackney, on December 28, 1942. Receipts for only four days in the case of the Empress, and 6½ weeks in the case of the Century, are brought into account.

The subsidiary company's theatres continue to be operated by various subleases under the arrangements entered into between the subsidiary and its lessors.

Reconstruction Deferred

In regard to proposals for the reconstruction of the parent company's share capital, the Board considers that these should be deferred for the time being owing to an important matter which has arisen in connection with film booking rights on the reopening of the Empress, Hackney, theatre.

In his speech he explains in detail the reasons for the present position of the company. In regard to the Hackney kinema it had been hoped to reopen it shortly after Whitsun last year. But owing to delay in getting official sanc-

Continued in column 1

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SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	64/3	—
Assoc.Brit.Pic.Corp.5/-Ord.	15/4½	— -/1½
,, 6% Pref.	24/3	+ -/6
,, 4½% Debs. ..	£102¾	—
A.P.P.H. Ord.	20/3	+ -/6
Brit. & Dom. Films £1 ..	3/10½	—
Brit.Lion7½%Pref.10/- ..	11/-	—
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd. (6d.)	6/3	— -/3
Dufay-Chromex 5/- Ord.	3/10½	— -/3
Gaumont-British Ord. 10/-	15/-	+ -/6
,, "A" Ord.	7/4½	+ -/1½
,, 5½% 1st Pref. ..	20/7½	+ -/7½
,, 4½% Debs. ..	£101	—20/-
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	+ 5/-
Mde. Tussaud 1/- Def. ..	1/9	—
,, £1 Prefd. Ord. ..	16/-	— 1/-
Moss Empires £1 Ord. ..	37/-	—
,, £1 Cum. Pref. ..	21/-	—
Odeon 5/- Ord.	16/6	+ -/1½
,, 6% Pref.	21/3	— -/1½
,, 5% Debs.	£101½	—15/-
P.C.T. 10% Cum. Pref. ..	31/3	+ -/3
,, Cum. "A" Pref. £1	28/6	— -/6
,, Cum. "B" Pref. £1	27/10½	— -/1½
,, Const. 7% Pref. ..	26/1½	+ -/7½
Scophony	3/3	—
Sound City (Films) 6%Pref.	7/6	+ -/5½
Stoll Th. Corp.	11/6	+ 1/0½
Twentieth Cent. Ord. ..	-/9	—
,, 6% Pref.	3/-	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/6	—
,, 2nd Pref.	18/-	— -/1½

£1 shares unless otherwise stated.

TRAINING WOMEN OVER 31

For Work as Projectionists

To-day (Thursday) officers of the C.E.A. visit the Board of Trade to discuss the situation arising from its decision not to proceed for the present with its proposal to withdraw women over 31 from employment in kinemas.

This notification was received by the C.E.A. last week, and was embodied in a statement issued by the C.E.A. last week.

The statement ran as follows:—

The C.E.A. has been advised by the Board of Trade that the Ministry of Labour and National Service have decided not to proceed for the present with the proposal to withdraw women who were aged 31 or over at their due date of registration under the Registration for Employment Order.

The Ministry of Labour and National Service may wish to review this decision in the light of the man-power position later this year, but in the meantime they will be content with the withdrawal of the younger women who have registered in the 1923 and 1924 classes which is at present proceeding.

W. R. Fuller, General Secretary of the C.E.A., told the KINE. that exhibitors would be very pleased with this intimation from the Board of Trade. He would impress upon members the desirability of getting into training as projectionists as many of the women of 31 or over who were available at present.

He pointed out the desirability of training women as projectionists as a much longer term policy. The duration of the war in Europe, the time it would take to shift everything ont to the East and the conclusion in the Far East suggested that with the necessary Army of Occupation this country would probably have on military service at least 2½ million men for another four or five years.

The desirability of training as many women as possible for projectionists was both a pressing and long term need

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Claude Solomon has been re-appointed as manager of the Birmingham branch of Pathe Pictures.

Company Notes and News

NEW PRIVATE COMPANIES

Assembly Rooms, Be... Ltd.—Registered July 24. Capital £4,000 in 4/- shares of £1 each. K... ma proprietors, etc. The directors are ...ames N. Lowe, Brynhyfryd, Shire Oak; ... Belper; Arthur Meakin, 4, Pingle ... cent, Belper, Edmund Palfree, 3... King Street, Belper; Fdk. C. Wain...right, 21, King Street, Belper. Regis...red office: Derwent Street, Belper. D...oy.

Clifton Cinema (Wa...m Green), Ltd.—Registered July 15. ...apital, £19... in 100 shares of £1 each. To take over a lease of the Broadway ...ardens Cinema, Walham Green, made ...etween Broadway Gardens, Ltd., as... Clifton Cinema Services, Ltd. Kinema proprietors, etc. The first directors are ...sidney W. Clift, North Lodge, Toddington, Glos., solicitor; Alfred H. Ad... White House, Walford-on-Avon, Wa...wicks, general manager; Gertrude ...O. Clift, North Lodge, Toddington, Glos., director; Clifton, Birmingham, ...td., and Clifton, Wolverhampton, ...td. Solicitors: Rollason, Clift and Co. 5, Union Street, Birmingham. Registered offices: ...k Devonshire Road, Handsworth, Birmingham.

Pavilion (Emsworth), Ltd.—Registered July 14. Capital, £1,050 in 1,000 preference shares of £1 each and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Registered office: ... Culcross Street, W.1.

Kingston Cinema (Halifax), Ltd.—Registered July 23. Capital, £2,500 in 10,000 shares of 5s. each. To acquire the business of the Kingston Picturedrome, Queen's Road, Halifax, and to adopt an agreement between (1) John and Sam Woodhead, and (2) Walter H. Pratley. The directors are Mary E. Pratley, 5, Milton Place, Halifax; Leslie S. Halliday, 6, St. Bevans Road, Halifax; Chas. P. Spencer, C.A., 57, Hyde Park Road, Halifax. Registered office: Palatine Chambers, 6, Market Street, Halifax.

MORTGAGES AND CHARGES

G.C.T. (Cippenham), Ltd., Theatre and kinema proprietors, etc., London, W.1.—Mortgage debenture, charged on Commodore, Cippenham, Slough, dated July 3, 1943, to secure £45,000. Holders: Tyte and Tubes, Ltd., Slough.

Victory Theatre (Whiteinch), Ltd.—(1) Bond and disposition in security dated June 23, 1943, to secure £5,500, charged on land on which the Victory Theatre, Whiteinch, is erected, and (b) debenture dated June 24, 1943, collateral to above charged on contents of the said theatre. Holder: Marie J. Charlier, 27, Grosvenor Place, Newcastle-on-Tyne.

Tivoli Theatre (Nelson), Ltd., Tivoli Theatre, Selden Street, Nelson.—Charge on Capitol Cinema, Selden Street, Nelson, Lancs, dated July 8, 1943, to secure £1,600. Holders: H. Farnell, Greenbank, Water Street, and T. Farnell, Westfield, both in Nelson.

SATISFACTIONS

Town Theatres, Ltd., Henley House, 2, Chesterfield Gardens, W.1.—Satisfaction in full on June ... 1943, of debenture and supplemental charge, both dated July 29, 1938, and registered August 6, 1938, securing £30,000, and debenture and supplemental charge, both dated June 14, 1... and registered July 5, 1939, securing £40,000.

Palladium (Brighton), Ltd., 2, Chesterfield Gardens, Ltd.—Satisfaction in full on June 19, 1943, of debenture dated February 16, 1939, and registered March 7, 1939.

Odeon (Cheetham Hill), Ltd.—Satisfaction in full on Jun... 1943, of debenture dated February ... 1939, and registered March 7, 1939.

Odeon (Derby), Ltd.—Satisfaction in full on June 19, 1943, of debenture dated February 16, 1939, and registered March 7, 1939.

Tanar (British) Corporation, Ltd., Manufacturers of kin... autograph equipment, etc., 75-7... Avenue House, ... Place, E.C.1.—Satisfaction in full ... July 9, 1943, of debentures authorised by resolutions of Febru... 2, 1937, and February 1, 1943 ... February 15, 1937, and ... securing £501 and £... respectively

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Black Doll, The (Premier Distribs.)—American.	66 min. (A)	Nan Grey, Donald Woods, Edgar Kennedy.	... Popular type of crime detection story with humour and thrills with exciting climax.	Satisfactory booking for industrial halls. "A" certificate but harmless to the youngsters.
Case of the Missing Blonde (Premier Distribs.)—American.	68 min. (A)	Preston Foster, Patricia Ellis, Frank Jinks.	... Murder mystery-comedy-drama. Involved story satisfactorily solved.	Good general booking. Safe for youngsters.
Danger on the Air (Premier Distribs.)—American.	... 67 min. (A)	Donald Woods, Nan Grey, William Lundigan.	... Ingenious story of murder investigation. Romantic melodrama with realistic atmosphere and universal appeal.	Thrills to make popular booking; nothing to harm juveniles.
*Land of Living Death (Majestic)—British.	41 min. (U)	———	... Loosely compiled South American jungle travelogue. Thrills numerous but grisly.	Title novelty booking for small halls. Not for youngsters.
*My Learned Friend (Ealing Dist.)—British.	... 74 min. (U)	Will Hay, ... Claude Hulbert, Mervyn Johns.	... Crazy comedy extravaganza with a riotous and spectacular slapstick grand finale. Story a little sketchy but co-stars in good form.	Capital star and title comedy booking for the masses and family.
*Under the Red Robe (Anglo-American)—British.	... 80 min. (U)	Conrad Veidt, Annabella, Raymond Massey.	Period story of romance and adventure. Thrilling story with excellent acting and staging.	For the romantic and adventurous. Youngsters will be thrilled.
Westland Case, The (Premier Distribs.)—American.	... 61 min. (A)	Preston Foster, Frank Jenks, Carol Hughes.	... Hard-boiled mystery drama with comedy, effective thrills and excellent presentation.	Good two-feature programme booking, but not for youngsters.
*World of Plenty ... (Paramount)—British.	... 46 min. (U)	———	... Timely if controversial M. of I. featurette, dealing with the ticklish subject of food. Treatment intelligent and showmanlike.	Good cameo documentary, particularly for the better-class halls.
Young Ideas (M-G-M)—American.	... ... 77 min. (U)	Susan Peters, Herbert Marshall, Mary Astor.	... Bright comedy of a youthful brother and sister's interference in the happy remarriage of their mother. Intelligent dialogue, realistic characterisation and good acting.	Good average programmer. Suitable for youngsters.

*** A British Picture.**

REVIEWS FOR SHOWMEN

My Learned Friend

Ealing Distribution. British (U). Directed by Basil Deardon and Will Hay. Featuring Will Hay, Claude Hulbert and Mervyn Johns. 6,832 feet. Release not fixed.

CRAZY comedy extravaganza telling of the attempts of two screwy outcasts of the legal profession to stem a one-man massarce, started by a disgruntled ex-convict client of one, before it reaches them. The story contains a number of good knockabout situations and a riotous climax, staged on the face of Big Ben in the best "Safety Last" tradition. These are punctuated with verbal quips. The quips outnumber the stunts, but happily the co-stars are equally effective with both mediums.

All told, good wholesome fun; capital star and title comedy booking for the masses and family.

Story.—William Fitch, a disbarred lawyer, is charged with obtaining money with fake begging letters. Claude Babbington, an asinine fellow, leads for the prosecution, but fails to gain conviction, and is sacked. Later Fitch and Babbington meet in a pub, shake hands and decide to go into partnership. Fitch is the brains of the outfit, but before he can get cracking he is accosted by Grimshaw, a former client whom he had unsuccessfully defended in a forgery charge.

Grimshaw plans to kill all those who were responsible for sending him to prison, and intimates that Fitch is prominent on the list. He also tells Fitch that if either he or Babbington inform the police, both will "go West." The others down for early despatch are a judge, a stool-pigeon, a principal boy in a pantomime, and a specialist in mental diseases. Nevertheless, Fitch and Babbington refuse to be intimidated, and set out to warn the intended victims. They are far from successful, and in the end it is only by the skin of their teeth that they escape the ugly fate of the rest. Incidentally, their release follows a breathless tussle on the face of Big Ben.

Acting.—Will Hay and Claude Hulbert work hard, improvise cleverly, and register in contrast, as well as in concert, as Fitch and Babbington. Mervyn Johns is effective as Grimshaw, and Charles Victor, G. H. Mulcaster, Ernest Thesiger, Lloyd Pearson and Derna Hazel, the only female member of the outfit, make enthusiastic and versatile stooges.

Production.—The story visits a low dive in the East End, a theatre stage during the presentation of a pantomime, a lunatic asylum, the vaults of the House of Lords and the clock tower and face of Big Ben, yet, strangely enough, the majority of its laughs are promoted by cross talk rather than by action. Still, laughs there are and they are so rare these sombre days that they are very welcome.

Anyway, the riotous slapstick climax does much to adjust box-office balance. Star and title values will do the rest. The quota ticket, too, has to be considered.

Points of Appeal.—Clean humour, popular cast, adequate technical presentation and great slapstick grand finale.

World of Plenty

Paramount. British (U). Directed by Paul Rotha. 4,140 feet. Release not fixed.

TIMELY, if controversial, M. of I. featurette, made by Paul Rotha from a script by Eric Knight, distinguished author of "This Above All," and tragic victim of a recent flying fatality. Dealing with the ticklish subject of food, it illustrates the evils of the overstocked pre-war markets, and proves that war-time rationing, combined with the intelligent distribution of essential vitamins to the children have resulted in better health for all, and it finishes up by advocating a world planning of the production and distribution of world food for all people as the only sure contribution to world peace and civilisation.

Many eminent authorities are introduced and state their views. The weight of their arguments, although formidable and persuasive, may not convince everybody that post-war control is the answer to all food problems, but it, nevertheless, promotes rich food for thought. Its propaganda is well edited and presented, and enhanced by crisp "questions and answers" commentary.

Good cameo documentary, particularly for the better-class and industrial halls.

Production.—The film sets out to propound the theory that there is nothing wrong with the world's capacity to meet all the food needs of its teeming millions, but plenty with its method of distribution. The first part of the argument is obvious, but the answer to the second is not quite so easy. However, an honest attempt is made, and it takes the form of "questions and answers" commentary, backed up by newsreel shots, diagrams and the evidence of such eminent people as Sir John Orr, Lord Woolton, Lord Horder, Sir John Russell, the chairman of the Anglo-Soviet Relations Branch of the M. of I., Wellington Koo, Chinese Ambassador, and L. V. Easterbrook, well-known agricultural journalist. There are also telling excerpts from important speeches by President Roosevelt. These important contributions alone are worth the feature's footage.

Points of Appeal.—Important and intriguing subject, skilful and artistic presentation and educational values.

Continued on page 26

20th Century-Fox pays tribute to Producer Darryl Zanuck, Director John Ford, Walter Pidgeon, Maureen O'Hara, Donald Crisp, Roddy McDowall, Sara Allgood and all others associated in the making of this epic picture which has proven the greatest 'money-maker' in the proud history of the Company...and contracts are still coming in!

HAVE YOU ARR N
RUN?

NGED A REPEAT

Continued from page 23

Young Ideas

M-G-M. American (U). Directed by Jules Dassin. Featuring Susan Peters, Herbert Marshall and Mary Astor. 6,917 *feet. Release not fixed.*

AMUSING comedy of a youthful brother and sister who take umbrage at the marriage of their successful playwright mother to a stuffy professor, try to disrupt it, and finish up by cementing the marriage more firmly than ever. The idea is somewhat exaggerated and the situations forced, while the medium of expression is mainly through dialogue, but the film certainly has its laughter moments and is a good character drawing of modern youth.

While the dialogue suggests a better-class hall proposition, it should do well in most halls. A good average "programmer."

Story.—Jo Evans is the authoress of a best seller, "As I Knew Paris," but she gives up her career to marry Michael Kingsley, a college professor of chemistry. Her daughter Susan and son Jeff are dead against it, and, believing it to be just an infatuation, conspire to break up the marriage. They play on Michael's feelings by suggesting that the characters of Jo's rather spicy book are autobiographical, and when Jo has certain men callers Michael doubts her real character.

Things finally come to a head, and Jo sues for divorce, but by this time Susan has fallen in love, and as Jeff employs the same methods to break up her romance she begins to realise the harm they have done to their mother. Jeff is at last brought to see reason and the two young people fix it in the divorce court for Jo and Michael to come together for good.

Acting.—Susan Peters is a likeable daughter, but neither she nor Elliot Reed, good as the brother, have very sympathetic rôles. Herbert Marshall is sound in the part of the professor, and Mary Astor is still very attractive as the mother. Support is good.

Production.—The tendency to exaggeration rather whittles down the comedy values, for the actions of the youngsters to pull wool over the eyes of the professor are much too obvious. The college backgrounds and co-ed behaviour, too, are alien, while certain passages in the dialogue on the merits and de-merits of plays and playwrights prove a bit dull. Some really bright episodes and a comic finish, however, keep the laughter content at a good level.

Points of Appeal.—Good story, intriguing domestic situations, good dialogue, excellent characterisation and good cast.

Land of Living Death

Majestic. British (U). Directed by Edward Eve. 3,750 *feet. Release not fixed.*

TIME-HONOURED jungle travelogue, clumsily culled from kinematic clippings, loosely describing and illustrating human, animal, bird, reptile, insect and vegetable life in the vast uncharted regions of the mighty Amazon. An attempt is made to strike a timely note by referring in the preface to the fact that 75 per cent. of the modern weapons of war need rubber and that much of the best is grown in South America, but that's as far as its topicality and showmanship goes. Actually, not a single rubber tree is seen.

Patchy and at times ugly—many of its nature in the raw close-ups are little short of sickening—it is an interest proposition mainly for those with stout stomachs. Novelty fill-up for "tough joints" only.

Production.—It is common knowledge that rubber is an essential war need and that South America produces some of the best. The obvious is described in an opening title, but instead of the announcement being followed up with graphic shots of the rubber industry, all that is seen is a somewhat wearisome and nauseating succession of grisly jungle shots. The picture, framed without imagination, lacks both colour and instruction. Its only redeeming feature is its crisp commentary, agreeably delivered by Gerry Wilmot. Its title, although lurid, is its best selling angle. Incidentally, the photography is dark and frequently lacks definition.

Points of Appeal.—Title and convenient footage.

FIVE REISSUES

The Black Doll

Premier Distribs. American (A). Directed by Otis Garrett. Featuring Nan Grey, Donald Woods and Edgar Kennedy. 5,921 *feet. Release not fixed.*

COMEDY-crime melodrama, with more humour than thrills, but intriguing story with abundance of clues to be investigated, all revolving around the finding the body of a wealthy mine owner, stabbed to death and with a black doll beside it. Rather drawn out, but punch and suspense are introduced and the end is a thrilling and surprising climax.

First reviewed in KINE. WEEKLY February 17, 1938.

Danger On the Air

Premier Distribs. American (A). Directed by Otis Garrett. Featuring Donald Woods, Nan Grey and William Lundigan. 6,010 *feet. Release not fixed.*

ROMANTIC crime melodrama with murder set in a broadcasting studio. The victim's doctor certifies death by heart failure, but suspicious circumstances lead to investigation which prove that it was murder by poisonous gas. The sifting of false clues and catechising of suspects provide thrilling suspense and leads to a romantic climax. When first reviewed in the KINE. WEEKLY, August 11, 1938, our reviewer tersely summed it up as "A best seller in kinematic form."

The Case of the Missing Blonde

Premier Distribs. American (A). Directed by Otis Garrett. Featuring Preston Foster, Patricia Ellis and Frank Jenks. 6,182 *feet. Release not fixed.*

AN unknown blonde is found murdered; her body is placed in the mortuary, but disappears before it can be identified, and the attendant is killed. With the cemetery and morgue as a background this gruesome opening is relieved by the comedy ensuing from Detective Bill Crane's wisecracking assistant. This mixture of rough stuff and good humour proves a happy combination and provides first-class thriller fare. First reviewed in the KINE. WEEKLY, July 7, 1938.

The Westland Case

Premier Distribs. American (A). Directed by Christy Cabanne. Featuring Preston Foster, Frank Jenks and Carol Hughes. 5,490 *feet. Release not fixed.*

ACCUSED and convicted of wife murder Robert Westland, through his attorney, engages whisky-loving detective Bill Crane for further investigation. A re-examination of the witnesses and a reconstruction from another angle disclose the identity of the culprit and a reprieve for Westland two minutes before the walk to the chair. Robust comedy mystery drama with adequate suspense and able treatment. First reviewed in KINE. WEEKLY, November 25, 1937.

Under the Red Robe

Anglo-American. British (U). Directed by Victor Seastrom. Featuring Conrad Veidt, Annabella and Raymond Massey. 7,398 *feet. Release not fixed.*

OUTSTANDING screen play adapted from Stanley Weyman's best selling novel and produced with all the necessary atmosphere to place it in the first rank of film entertainment.

With a semi-historial interest and background, romance and intrigue carefully balanced, and an aura of swashbuckling adventure. "Under the Red Robe" is certain of a hearty reception upon its reissue.

First reviewed in KINE. WEEKLY, June 3, 1937.

SHORTS OF THE WEEK

M-G-M

REFLECTIONS. British (U). 1,564 *feet. Release not fixed.*—Widgey Newman interest short revealing life on the Broads in war time. It has pictorial appeal, but is otherwise pointless. Moderate quota fill-up.

WHO'S SUPERSTITIOUS. American (U). 919 *feet. Release not fixed.*—A fascinating "Passing Parade" short describing the origin of many superstitions. Treatment and commentary good. Good general fill-up.

CHILDREN OR "CIVVIES" AT S.O.?

Bishop's Statement Refuted

LIVERPOOL exhibitors vigorously refute the assertion by the Bishop of Liverpool that troops do not frequent the kinemas on Sundays in any large numbers, but that the children do.

This is what Dr. A. A. David states in the August issue of the *Liverpool Diocesan Leaflet*:—

"Unwittingly, the justices have allowed a real injury to our work for the children without any comparative benefit to other members of the community. Our only consolation is that the order for Sunday opening was made under the Defence Regulations and applies only so long as these are in force."

The Exhibitors' Case

Next to Saturday, state exhibitors, the attendances on Sunday are the best in the week, and as the films shown are generally in the "A" category, it means that children cannot be admitted unless accompanied by parents or guardians. Before Sunday opening licences were granted in October, 1941, there was controversy on the children's clause, and exhibitors successfully resisted a proposal against admitting children under the age of 16.

Although exhibitors do not encourage the attendance of children, they felt it would be an intolerable hardship and an injustice if they had to refuse children brought in by their parents or guardians.

Adults, managers point out, are the main supporters of Sunday kinemas. Some of them make it a family night out and bring their youngsters with them. Would the Bishop be so uncharitable as to suggest the children be left on the steps or in the streets, whilst parents, who are generally war workers, avail themselves of two or three hours' Sunday evening relaxation in the kinema? No licensee would take the risk of admitting unaccompanied children; they are apt to be troublesome and demand too much supervision.

"Civvies" Preferred

As to the attendance of uniformed members of the Forces, the proportion is obviously higher in the central city kinemas than at the suburban halls, but this is a matter on which the Bishop and his colleagues ought not to jump to rash conclusions.

"As a nation, we are not lovers of uniform," said one exhibitor. "Not only men and women of the Forces when on leave change into 'civvies,' but the people in the Civil Defence and other Services when they are off duty. If those Sunday night patrons who now turn out in their Sunday clothes could be persuaded to turn out in their official togs the critics of Sunday opening would get a shock."

Not Worth While

The principal of one Liverpool kinema states that there is no doubt Sunday kinemas are wanted, even the number of uniformed members of the Forces is not noticeably large. The people did not go to the kinemas then would go to the "pubs," and these were full already.

Actually, he added, Sunday opening in many cases was not worth the trouble and expense to proprietors and there was very little profit left after paying double staff wages, compulsory charitable contribution and the full rates of film hire.

TREMENDOUS PARAMOUNT ACTIVITY

David Rose Cables from Hollywood

THE remarkable consistency of Paramount product is being fully maintained by the sensational line-up of new pictures now before the cameras, in final stages of production or awaiting release, according to a cable just received from David Rose, managing director of Paramount, who is now on a visit to the States. In the following message to Tony Reddin, Paramount's publicity director, he indicates the highlights of the new programme.

At the head of this batch, of course, is the Ernest Hemingway classic, "For Whom the Bell Tolls," starring Gary Cooper and Ingrid Bergman, under the direction of Sam Wood.

Other big films for early presentation are the Bing Crosby-Dorothy Lamour Technicolor musical, "Dixie"; the Preston Sturges drama, "Triumph Over Pain," with Joel McCrea and Betty Field; "True to Life," the romantic comedy with a radio background, starring Franchot Tone, Mary Martin, Dick Powell and Victor Moore; "Five Graves to Cairo," the thrilling story of adventure and heroism with Franchot Tone, Anne Baxter and Erich von Stroheim, which is now having its London premiere; and another Preston Sturges vehicle, "The Miracle of Morgan's Creek," starring Betty Hutton and Eddie Bracken.

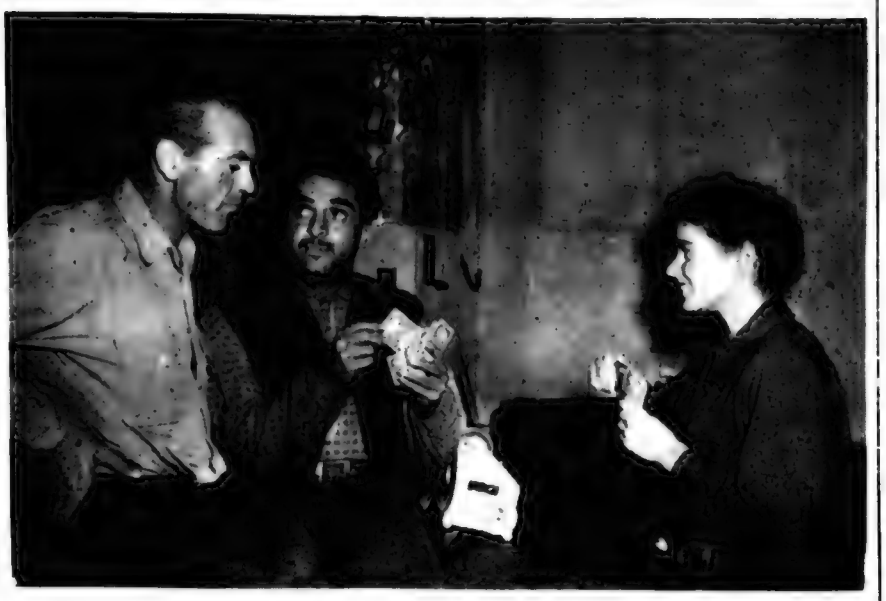
There are several unusual pictures in various stages of editing, and the screening of some of these is expected in the near future. One of the first to arrive here in this group will probably be the new Dorothy Lamour musical in Technicolor, "Riding High," an elaborate production staged against the beautiful background of the Canadian Rockies, with the famous Calgary rodeo figuring in the story. Dick Powell, Victor Moore, Gil Lamb and Cass Daley are the other leading players. George Marshall directed.

Nursing Epic

Then there is the Mark Sandrich production, "So Proudly We Hail!" a poignantly dramatic story of the U.S. Army nurses on Bataan and Corregidor. Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Barbara Britton, Walter Abel and Sonny Tufts head the distinguished cast.

Ginger Rogers makes her Technicolor début in the spectacular musical, "Lady in the Dark," with Ray Milland, Warner Baxter, Jon Hall, Mischa Auer, Barry Sullivan, Mary Philips, Phyllis Brooks, Don Loper and Edward Fielding. Mitchell Leisen directed this screen version of the sensational Broadway hit, with Ginger playing the rôle created on the stage by Gertrude Lawrence.

An adventure-packed story of the Czech underground movement is unfolded in "Hostages," adapted from Stefan Heym's best-seller, with Luise Rainer (making a great Hollywood come-back), newcomer Arturo de Cordova, William Bendix, Oscar Homolka, Katina Paxinou and Paul Lukas. Frank Tuttle directed this remarkable subject.



Gary Cooper, Arturo de Cordova and Ingrid Bergman in an off-set moment during the filming of FOR WHOM THE BELL TOLLS.

Hilarious Bob Hope

Bob Hope has one of the finest rôles of his career in "Let's Face It," the hilarious musical with Cole Porter songs. Betty Hutton is Bob's co-star, and the large cast also includes Zasu Pitts, Phyllis Povah, Dave Willock, Dona Drake, Marjorie Weaver and Eve Arden. Sidney Lanfield directed.

A large group of imposing pictures are also before the cameras. They include the Cecil B. DeMille Technicolor opus, "The Story of Dr. Wassell," with a cast headed by Gary Cooper, Eddie Bracken, Sonny Tufts, Carl Esmond, Stanley Ridges, Melvin Francis, Philip Ahn, Barbara Britton, Miles Mander, Bruce Lester and Elliott Reid.

Hair-raising thrills are promised in "The Uninvited," from the novel by Dorothy McCardle, with Ray Milland, Ruth Hussey, Gail Russell, Donald Crisp, Barbara Everest, Cornelia Otis Skinner and Alan Napier. Lewis Allen directs the picture, with Charles Brackett as associate producer.

Somerset Maugham Thriller

"The Hour Before Dawn" is also in work, with Franchot Tone, Veronica Lake, Binnie Barnes, Henry Stephenson, Philip Merivale and Nils Asther in the cast. This is an exciting, colourful story directed by Frank Tuttle.

Fast-moving and tune-filled, "And the Angels Sing" is a sparkling musical dealing with the adventures of four sisters who constitute a sensational singing quartette, but whose ambitions are all aimed in other directions. Fred MacMurray, Dorothy Lamour, Betty Hutton, Diana Lynn, Mimi Chandler, Raymond Walburn, Eddie Foy, Jun., Edmund Glover and Sig Rumann head the noted cast of this picture, which George Marshall directs.

A Du Maurier Novel

Then there is the eagerly awaited "Frenchman's Creek," adapted from the famous novel by Daphne Du Maurier, co-starring Joan Fontaine and Arturo de Cordova, under the direction of Mitchell Leisen.

Other important titles of the moment are "The Ministry of Fear," based on the Graham Greene novel, with Ray Milland; "Standing Room Only," starring Paulette Goddard; "The Padre," with Bing Crosby; and "Hail the Conquering Hero," directed by Preston Sturges.

EXHIBITION OF "A" FILMS

Warning Notice to Adults

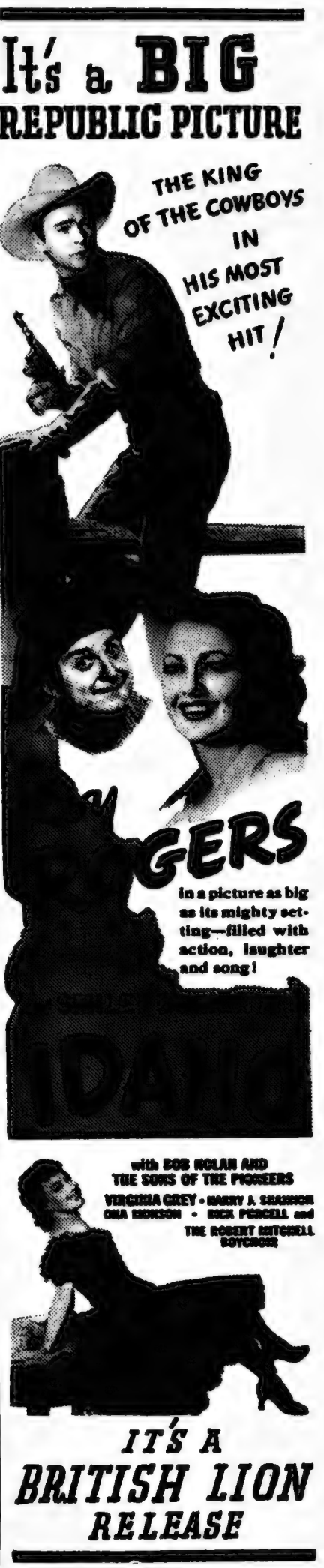
A condition is inserted in licences issued by the Middlesex Council Entertainments Committee to provide for the exclusion of children under 16 years of age during the showing of films which have been passed by the British Board of Film Censors in the "A" category unless accompanied by their parent or other adult who is for the time being in charge of the children.

In 1938 the Public Morality Council drew attention to the fact that children not infrequently secure admission to kinemas when "A" films are included in the programme by persuading adult strangers to take them in. Consequently the committee asked licensees voluntarily to exhibit a notice calling the attention of patrons to this practice.

The London and Surrey County Councils have now arranged through the C.E.A. for the exhibition of a notice on somewhat similar lines, and the Committee has asked for the co-operation of the Association, in respect of kinemas in Middlesex, in securing the exhibition of either the notice which was approved in 1938 or that now recommended by the Surrey and London County Councils.

Failing to return a wallet picked up in a kinema brought three boys before Barnley Juvenile Court on July 20. One, aged 12, was charged with stealing the wallet and £9 in money, and the others, aged 12 and 11, with receiving. All the boys were placed on probation and ordered to make restitution.

During June, 144 knitted garments were sent by patrons of the Regent, Weston-super-Mare, in connection with the Woollies for the Navy Scheme, bringing the total of garments sent from this theatre up to 3,603.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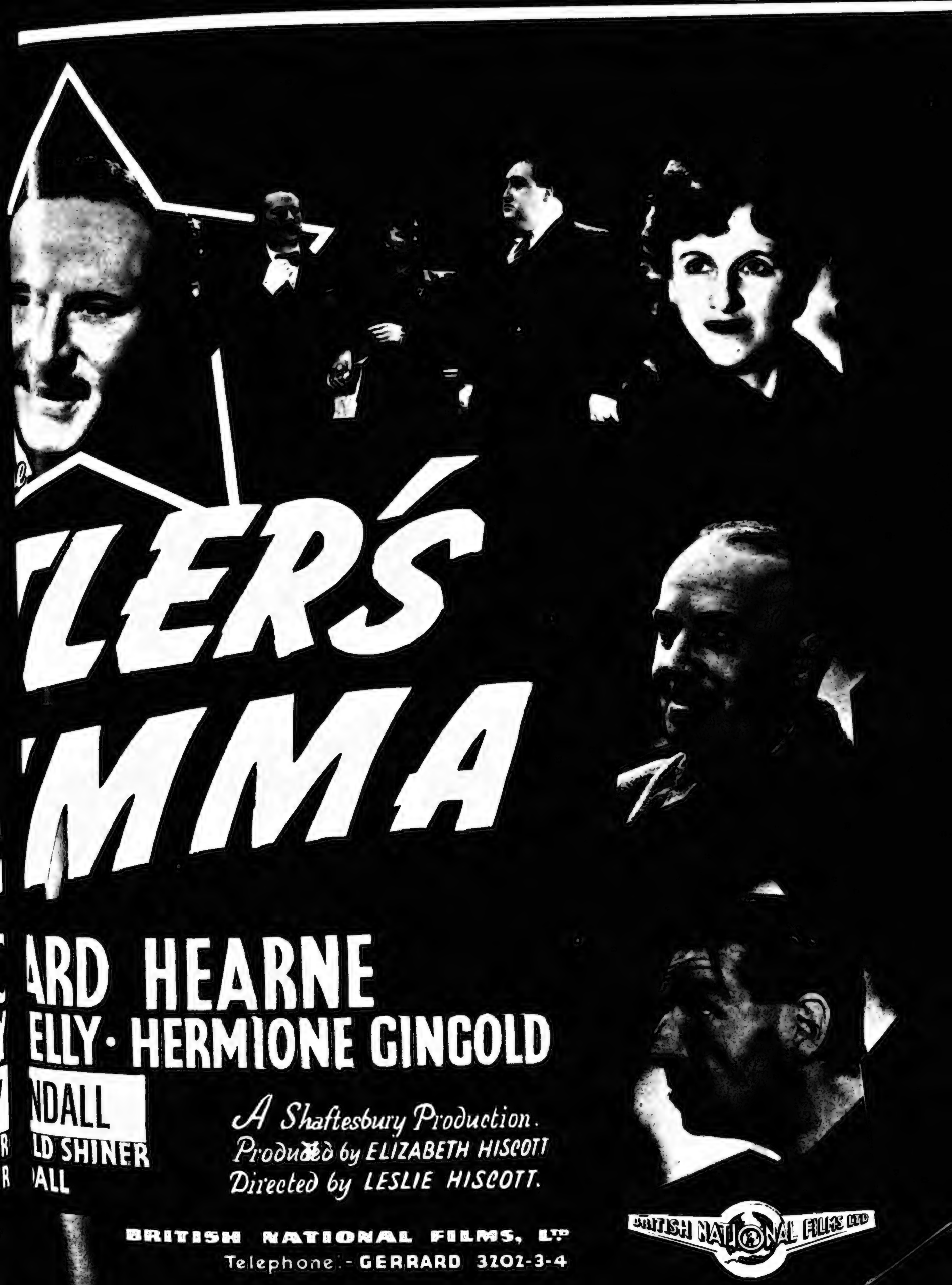
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TRADE SHOW OFFERS—JULY, 1943

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Above Suspicion ...	M-G-M... ...	91 min.	A	8,144 ft.	Joan Crawford, Fred MacMurray	Very good popular booking. Should not harm youngsters	July 1, 1943	Aug. 16, 1943
Arizona Cyclone	G.F.D. (Universal)	57 min.	U	5,096 ft.	Johnny Mack Brown, Fuzzy Knight	Useful Western support for industrial element and youngsters	July 8, 1943	July 12, 1943
Background to Danger	Warner ...	79 min.	A	7,196 ft.	George Raft, Brenda Marshall...	Excellent popular booking. Hardly suitable for youngsters	July 1, 1943	Aug. 30, 1943
*Before the Raid ...	M-G-M... ...	34 min.	U	3,109 ft.	———	Good general featurette. Safe for family ...	July 29, 1943	Not Fixed
Bomber's Moon	20th Century-Fox	70 min.	U	6,299 ft.	George Montgomery, Annabella	Good popular fare. Quite all right for youngsters	July 15, 1943	Not Fixed
Boss of Big Town ...	Pathe	63 min.	A	5,803 ft.	John Litel, Florence Rice ...	Good popular programmer. Should not harm youngsters	July 8, 1943	Not Fixed
Boss of Hangtown Mesa	G.F.D. (Universal)	57 min.	U	5,130 ft.	Johnny Mack Brown, Fuzzy Knight	Good Western support. Great for youngsters ...	July 15, 1943	July 19, 1943
Chatterbox	British Lion (Republic)	76 min.	U	6,847 ft.	Joe E. Brown, Judy Canova ...	Good star comedy bet. Great for youngsters ...	July 15, 1943	Not Fixed
Cheyenne Round-Up ...	G.F.D. (Universal)	59 min.	U	5,328 ft.	Johnny Mack Brown, Tex Ritter	Reliable second for unsophisticated and juveniles	July 15, 1943	Nov. 1, 1943
Clancy Street Boys ...	Pathe	65 min.	U	5,930 ft.	East Side Kids, Lita Ward ...	Acceptable support for industrial, family and juvenile audiences	July 22, 1943	Aug. 2, 1943
*Close Quarters	Ealing Dist. ...	75 min.	U	6,770 ft.	Officers and Men of Submarine Service	Outstanding general booking. Great for the family	July 1, 1943	Aug. 9, 1943
†Coney Island	20th-Century-Fox	97 min.	U	8,671 ft.	Betty Grable, George Montgomery	Excellent light booking. Great for the family ...	July 15, 1943	Oct. 4, 1943
Crazy to Kill	M-G-M ...	89 min.	A	8,003 ft.	Lionel Barrymore, Van Johnson	Good general programmer. Safe for the family	July 8, 1943	Sept. 13, 1943
Crime Smasher	Pathe	61 min.	A	5,525 ft.	Frank Graham, Mantan Moreland	Acceptable novelty crime fare. Safe for the family	July 15, 1943	Sept. 27, 1943
Deep in the Heart of Texas	G.F.D. (Universal)	61 min.	U	5,464 ft.	Johnny Mack Brown, Tex Ritter	Acceptable Western second. Will please youngsters	July 15, 1943	Aug. 9, 1943
†Du Barry was a Lady	M-G-M... ...	101 min.	U	9,057 ft.	Red Skelton, Lucille Ball ...	Excellent light booking. Great for youngsters and the troops	July 22, 1943	Sept. 20, 1943
*Escape to Danger ...	RKO-Radio ...	91 min.	A	8,120 ft.	Eric Portman, Ann Dvorak ...	First-rate popular booking. Safe for youngsters	July 29, 1943	Not Fixed
Falcon Strikes Back, The	RKO-Radio	66 min.	A	5,937 ft.	Tom Conway, Harriet Hilliard...	Very good general programmer. Safe for the family	July 1, 1943	Not Fixed
Five Graves to Cairo ...	Paramount ...	96 min.	A	8,683 ft.	Franchot Tone, Akim Tamiroff	Excellent general booking. Should not harm youngsters	July 8, 1943	Aug. 23, 1943
Girl in Overalls, The	M-G-M... ...	86 min.	U	7,765 ft.	Ann Sothern, James Craig ...	Good comedy bet for the masses and family ...	July 8, 1943	Not Fixed
Good Fellows, The ...	Paramount ...	70 min.	U	6,332 ft.	Cecil Kellaway, Helen Walker...	Acceptable supporting proposition for all classes and the family	July 29, 1943	Sept. 27, 1943
Henry Plays Cupid ...	Paramount ...	64 min.	U	5,786 ft.	Jimmy Lydon, Diana Lynn ...	Good support for all classes, family included ...	July 29, 1943	Not Fixed
Hit the Ice...	G.F.D. (Universal)	83 min.	U	7,424 ft.	Bud Abbott, Lou Costello ...	Excellent comedy booking. Great for the family	July 15 1943	Aug. 16, 1943
Hitler's Madman... ...	M-G-M ...	84 min.	A	7,500 ft.	Patricia Morison, John Carradine	Title booking, mainly for industrial audiences. Hardly the fare for juveniles	July 29, 1943	Oct. 4, 1943
Idaho	British Lion-Republic	68 min.	U	6,119 ft.	Roy Rogers, Smiley Burnette ...	Very good general booking. Great for youngsters	July 22, 1943	Not Fixed
Jitterbugs	20th Century-Fox	75 min.	U	6,691 ft.	Oliver Hardy, Stan Laurel ...	Capital light booking. Excellent for the family and youngsters	July 22, 1943	Not Fixed
Lady from Chungking	Pathe	69 min.	A	6,220 ft.	Anna May Wong, Harold Huber	Sound popular programmer. Hardly suitable for youngsters	July 15, 1943	Oct. 4, 1943
Little Joe, the Wrangler	G.F.D. (Universal)	61 min.	U	5,468 ft.	Johnny Mack Brown, Tex Ritter	Sound support for family and industrial audiences	July 15, 1943	Sept. 13, 1943
*Man in Grey, The ...	G.F.D.... ...	114 min.	A	10,458 ft.	Margaret Lockwood, Phyllis Calvert	Outstanding British booking, particularly for good and high-class halls. Hardly suitable for youngsters	July 22, 1943	Aug. 23, 1943
Man in the Trunk, The	20th Century-Fox	70 min.	A	6,300 ft.	Lynne Roberts, George Holmes	Novelty second mainly for uncritical audiences. Hardly for youngsters	July 15, 1943	Sept. 27, 1943
Mantrap	British Lion-Republic	58 min.	U	5,205 ft.	Henry Stephenson, Lloyd Corrigan	Very good programmer. Will appeal to the family	July 22, 1943	Not Fixed
Mission to Moscow ...	Warner ...	121 min.	U	10.900 ft.	Walter Huston, Ann Harding...	Outstanding documentary. Hardly suitable for youngsters	July 29, 1943	Aug. 23, 1943
More the Merrier, The	Columbia ...	103 min.	U	9,365 ft.	Jean Arthur, Joel McCrea ...	Excellent general booking. Good for the family ...	July 8, 1943	Aug. 9, 1943
Murder in Times Square	Columbia ...	65 min.	A	5,871 ft.	Edmund Lowe, Marguerite Chapman	Good popular booking. Safe for the family ...	July 22, 1943	Sept. 20, 1943
†My Friend Flicka ...	20th Century-Fox	90 min.	U	7,900 ft.	Roddy McDowall, Preston Foster	Very good general booking. Great for the family ...	July 22, 1943	Not Fixed
Old Chisholm Trail, The	G.F.D. (Universal)	61 min.	U	5,450 ft.	Johnny Mack Brown, Tex Ritter	Good support for family and juvenile audiences	July 15, 1943	Oct. 11, 1943
Pay Off, The	Pathe	71 min.	A	6,491 ft.	Lee Tracy, Tom Brown ...	Very good general booking. Hardly suitable for youngsters	July 15, 1943	Sept. 6, 1943

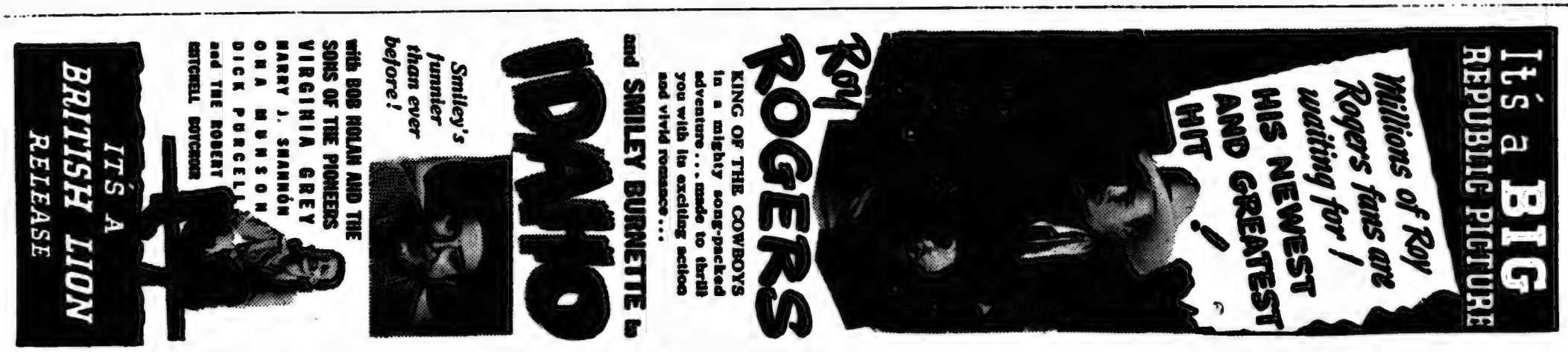
*Prison Mutiny	Pathe ...	64 min.	A	5,766 ft.	Edward Norris, Joan Woodbury	Good popular booking. Hardly suitable for youngsters	July 15, 1943	Sept. 13, 1943
Queen of Broadway ...	Pathe	64 min.	U	5,839 ft.	Rochelle Hudson, Buster Crabbe	Good popular programmer. Good for the family	[illegible]	[illegible]
[illegible] Manhattan	[illegible]	[illegible]	[illegible]	5,796 ft.	Lupe Velez, Michael Duane ...	Very good general booking. Great for youngsters and the troops	July 22, 1943	Aug. 30, 1943
*Rhythm Serenade ...	Columbia ...	185 min.	U	7,864 ft.	Vera Lynn, Peter Murray Hill	Capital general booking. Great for the family ...	July 29, 1943	Not Fixed
Ridin' Down the Canyon	British Lion Republic	56 min.	U	4,492 ft.	Roy Rogers, Linda Hayes ...	Very good Western booking. Great for youngsters	July 22, 1943	Not Fixed
Secret Motive	British Lion (Republic)	58 min.	A	5,260 ft.	John Abbott, Mary McLeod ...	Novelty melodrama for the industrial element. Hardly for youngsters	July 22, 1943	Not Fixed
69th Parallel	Butcher's ...	33 min.	U	2,952 ft.	———	Outstanding featurette. Safe for the family ...	July 15, 1943	Not Fixed
Stormy Weather	20th Century-Fox	78 min.	U	6,970 ft.	Lena Horne, Bill Robinson ...	Outstanding novelty musicale. Safe for the family	July 22, 1943	Not Fixed
Striptease Lady	United Artists	91 min.	A	8,240 ft.	Barbara Stanwyck, Michael O'Shea.	Star and title novelty musical thriller for the industrial masses. Not suitable for youngsters	July 29, 1943	Sept. 13, 1943
Tahiti Honey	British Lion (Republic)	70 min.	U	6,295 ft.	Simone Simon, Dennis O'Keefe	Good light booking. Safe for the family	July 22, 1943	Not Fixed
Tanya	Butcher's ...	72 min.	U	6,508 ft.	Lubov Orlova, Yevgeny Samoilov	Attractive light booking particularly for family, industrials and juveniles	July 29, 1943	Not Fixed
Tarakanova	Film Traders ...	90 min.	A	8,199 ft.	Pierre Richard Willm, Annie Vernay	Very good specialised hall booking. O.K. for juveniles	July 15, 1943	Not Fixed
This Land is Mine ...	RKO-Radio ...	103 min.	A	9,293 ft.	Charles Laughton, Maureen O'Hara	Excellent general booking. Safe for youngsters ...	July 1, 1943	July 19, 1943
*'Warn That Man ...	Pathe	81 min.	A	7,354 ft.	Gordon Harker, Raymond Lovell	First-rate popular booking. Safe for the family ...	July 15, 1943	Not Fixed
Yanks are Coming, The	Pathe	64 min.	U	5,733 ft.	Mary Healy, Henry King ...	Agreeable second for the populars. Safe for the family	July 8, 1943	Oct. 18, 1943

REISSUES

Bolero	Paramount ...	81 min.	A	7,385 ft.	George Raft, Carole Lombard...	A reissue of merit; sound box-office values for all classes except children	July 22, 1943	Not Fixed
Clive of India	20th Century-Fox	95 min.	A	8,300 ft.	Ronald Colman, Loretta Young	Of outstanding interest to all; especially to family and juveniles	July 8, 1943	Sept. 6, 1943
*French Without Tears	Paramount ...	85 min.	A	7,757 ft.	Ray Milland, Ellen Drew ...	Good comedy booking for all classes including the family	July 22, 1943	Sept. 6, 1943
*Laugh it Off	Anglo-American	78 min.	U	7,020 ft.	Tommy Trinder, Jean Colin ...	Entertainment for everyone, the whole family will find full share of fun	July 29, 1943	Floating
Man about Town ...	Paramount ...	84 min.	A	7,592 ft.	Jack Benny, Dorothy Lamour	Attractive booking for the masses. Not unsuitable for youngsters	July 22, 1943	Not Fixed
New Gulliver, The ...	S.W.N.F.A. ...	75 min.	U	6,770 ft.	V. Konstantinov	Very good specialised hall booking	July 29, 1943	Floating
*Quiet Wedding ...	Paramount ...	80 min.	U	7,200 ft.	Margaret Lockwood, Derek Farr	Excellent light booking for all classes. A welcome reissue	July 22, 1943	Sept. 13, 1943
*Rembrandt	British Lion ...	85 min.	A	7,650 ft.	Charles Laughton, Elsa Lanchester	Outstanding revival. Hardly suitable for youngsters	July 1, 1943	Not Fixed
Road to Singapore ...	Paramount ...	85 min.	U	7,689 ft.	Bing Crosby, Dorothy Lamour	First-class comedy. Romance with music. Treat for the youngsters	July 22, 1943	Not Fixed
Road to Zanzibar ...	Paramount ...	92 min.	U	8,285 ft.	Bing Crosby, Bob Hope ...	For those who want to laugh—this is it	July 29, 1943	Not Fixed

* A British Picture. † In Technicolor

WHAT'S RELEASED IN AUG., 1943, ON PAGE 32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Millions of Roy Rogers fans are waiting for! HIS NEWEST AND GREATEST HIT!
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and THE ROBERT MITCHELL BOYCHOIR
IT'S A BRITISH LION RELEASE

WHAT'S RELEASED IN AUG., 1943

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	"Kine." Review Date.
AUG. 2	Below the Border	Pathe	F. 6460	57	U	5,149	Buck Jones, Tim McCoy	June 10, 1943
,,	Clancy Street Boys	Pathe	F. 6556	65	U	5,930	East Side Kids, Lita Ward	July 22, 1943
,,	Forever and a Day	RKO-Radio	F. 6382	105	U	9,483	All-star cast	May 13, 1943
,,	†Hello, 'Frisco, Hello	20th Century-Fox	F. 6439	98	U	8,879	Alice Faye, John Payne	June 10, 1943
,,	Human Comedy, The	M-G-M	F. 6388	116	U	10,486	Mickey Rooney, Frank Morgan	May 27, 1943
,,	*I'll Walk Beside You	Butcher's	Br./R. 6374	86	U	7,902	Richard Bird, Lesley Brook	April 22, 1943
,,	Power of the Press	Columbia	F. 6424	63	A	5,747	Guy Kibbee, Gloria Dickson	June 3, 1943
,,	Prairie Chickens	United Artists	F. 6268	45	U	4,241	Noah Beery, Jnr., Marjorie Woodworth	April 1, 1943
,,	*Undercover	United Artists	Br./Tr. 6493	79	A	7,925	John Clements, Tom Walls	June 24, 1943
AUG. 9	*Close Quarters	Ealing Dist.	Br./R. 6494	75	U	6,770	Officers and Men of Submarine Service	July 1, 1943
,,	Deep in the Heart of Texas	G.F.D. (Universal)	F. 6504	61	U	5,464	Johnny Mack Brown, Tex Ritter	July 15, 1943
,,	Man of Courage	Pathe	F. 6462	66	A	5,966	Barton MacLane, Charlotte Wynters	June 10, 1943
,,	More the Merrier, The	Columbia	F. 6468	103	U	9.365	Jean Arthur, Joel McCrea	July 8, 1943
,,	Presenting Lily Mars	M-G-M	F. 6453	104	U	9,319	Judy Garland, Van Heflin	June 17, 1943
AUG. 16	Above Suspicion	M-G-M	F. 6192	91	A	8,144	Joan Crawford, Fred MacMurray	July 1, 1943
,,	Aerial Gunner	Paramount	F. 6452	75	A	6,760	Richard Arlen, Chester Morris	June 10, 1943
,,	Hit the Ice	G.F.D. (Universal)	F. 6560	83	U	7,424	Bud Abbott, Lou Costello	July 15, 1943
,,	Moon is Down, The	20th Century-Fox	F. 6385	91	A	8,134	Sir Cedric Hardwicke, Henry Travers	May 20, 1943
,,	They Got Me Covered	RKO-Radio	F. 6383	94	A	8,422	Bob Hope, Dorothy Lamour	May 13, 1943
,,	*Thursday's Child	Pathe	Br./R. 6270	82	U	7,363	Sally Ann Howes, Wilfrid Lawson	April 1, 1943
AUG. 23	Attorney for the Defence	Pathe	F. 6461	64	A	5,632	Fred Albertson, Maris Wrixon	June 17, 1943
,,	Five Graves to Cairo	Paramount	F. 6499	96	A	8,683	Franchot Tone, Anne Baxter	July 8, 1943
,,	*Man in Grey, The	G.F.D.	Br./Dr. 6561	114	A	10,458	James Mason, Margaret Lockwood	July 22, 1943
,,	Mission to Moscow	Warner	F. —	121	U	10,900	Walter Huston, Ann Harding	July 29, 1943
,,	Omaha Trail, The	M-G-M	F. 5825	62	U	5,552	Pamela Blake, James Craig	Nov. 12, 1942
,,	Reveille with Beverly	Columbia	F. 6442	77	U	6,989	Ann Miller and Famous Swing Bands	June 3, 1943
AUG. 30	Background to Danger	Warner	F. 6491	79	A	7,196	George Raft, Brenda Marshall	July 1, 1943
,,	Henry Swings It	Paramount	F. 6474	63	U	5,808	Jimmy Lydon, Charles Smith	June 17, 1943
,,	Hit Parade of 1943	British Lion	F. 6396	86	U	7,776	John Carroll, Susan Hayward	May 20, 1943
,,	Meanest Man in the World, The	20th Century-Fox	F. 6345	58	U	5,133	Jack Benny, Priscilla Lane	April 22, 1943
,,	Miss V. from Moscow	Pathe	F. 6463	65	A	5,986	Lola Lane, Noel Madison	June 17, 1943
,,	Pilot No. 5	M-G-M	F. 6454	71	A	6,351	Franchot Tone, Marsha Hunt	June 17, 1943
,,	Redhead from Manhattan	Columbia	F. 6543	64	U	5,796	Lupe Velez, Michael Duane	July 22, 1943
				REISSUE				
AUG. 9	Sing, You Sinners	Paramount	F. 577	89	U	8,091	Bing Crosby, Fred MacMurray	May 27, 1943

* A British Picture † In Technicolor

WORKERS' FILM ASSOCIATION

Summer School

ANY well-known personalities on the production side are ong the speakers scheduled for fourth annual Film School of Workers' Film Association h takes place at Peterborough n Friday, September 10, to sday, September 14.

he official opening of the school be performed by Sir Walter ine with Tom O'Brien, chair- of the W.F.A. presiding.

ublic Instruction"

Saturday, Edgar H. Anstey, docu- tary film director, will speak on king Films for Public Instruction," the use of such films will supply rey Bell, who specialises in scien- films, with an interesting theme. evening will be devoted to the ning of subjects to illustrate phases he problems of education.

ichael Balcon, of Ealing, introduces Sunday session with an address to h he has given the title "The Film alism or Tinsel?" and in the after- Roy Boulting will endeavour to ly the answer to a self-propounded y, "Can British Films Look Holly- in the Face?"

of I. Chief

Monday, Arthur Elton, in charge M. of I. production, will speak on oducing Films for Propaganda," Oliver Bell, director of the British Institute, will lecture on "Learning Appreciate Films." The technical of presentation will be explained by man W. Wooderson, who will deal "Working, Repairing and Ser- g a Sound Projector." The day will conclude with a presentation of films to illustrate Town Planning.

On the last day of the school Joseph Reeves, the secretary-manager, will talk of films to illustrate various social problems, and in the afternoon instruction as to the use of a 16-mm. camera will be given by D. C. Finch. In the evening there will be an exhibition of Russian films.

"War Review No. 2" and "Malta, George Cross," are among the films featured in the Ministry of Information's latest programme being shown all this week at a Liverpool store, at which admission is free.

Susan Peters and Mary Astor in YOUNG IDEAS (M-G-M)] reviewed in this issue

NEWPORT EMPIRE TO BE REBUILT

There is no possibility that Newport Empire will be rebuilt during the war, because the damage is so extensive that it cannot be repaired in war time.

There is, however, reason to hope that as soon as the necessary permits were obtainable in peace time Moss Empires, Ltd., would construct a new theatre of a larger and more modern type than the old Empire.

KINEMA ASSESSMENTS "TOO LOW"

DURHAM County Council Valuation Committee reports that the county valuer has completed a review of the assessments of all the kinemas in the county with the exception of the borough of Stockton-on-Tees, and expresses the opinion that the existing assessments are too low in many instances.

He was instructed to make proposals where necessary to give effect to his valuations.

Cheshire Revisions

Revised assessments of the following kinemas have been approved by the Cheshire C.C. Valuation Committee: Winter Gardens, Hoylake, New Cinema, Neston, and King's, Heswall.

The revised assessments of the Kingsway and Tudor kinemas, Hoylake, are recommended for approval, subject to such assessments being agreed by the owners.

S.O. Contributions in Notts

According to the Notts C.C. Licensing Committee, Sunday opening powers have been granted to the Borough of East Retford and permission to open has been granted in respect of the Majestic Theatre and the Roxy and Ritz kinemas.

As a result of Sunday opening in the Notts County area for August, 1940, to March 31, 1943, £2,937 has been allocated to charities. It is estimated that £290 will be available in respect of the quarter ended June 30.

"Zumtimes I be minded o' they days . . ." And better days are around the corner. Are you ready?

Still of "David Copperfield," courtesy of M.G.M.

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Pitchfords

The Observation Window

The "Kine." in Mini.

FOR RAPID TRANSIT TO FAR EAST

READERS of the KINE. will be interested to learn that each week its pages are reproduced by a micro-copying process on non-flam film of 35 mm. width and sent as a roll of film by air to the other side of the world. It arrives at its destination about three weeks after date of issue, and is then available for reading after the 35 mm. frame has been projected on a white screen area roughly the size of the original page. It may be added that the demand for this service did not originate in the KINE. office but from the desire of subscribers overseas for a more rapid method of ascertaining film trends and news of new British production than was possible by post.

ACCOMPANIED by the editor of the KINE. I went to the laboratory of the micro-copying organisation to see the process being carried out in its first stage. The open double-spread of the KINE. was laid out on a level table, black in colour, which was illuminated by four lamps of the Photoflood type, whose light was centred upon the pages.

THE overhead camera with downward facing lens is adjustable for distance from the table in accordance with the area to be photographed. An exposure meter on a swinging arm records required exposure on a dial at the side, and a further device enables boosting to be carried out when the surface to be photographed has fewer high lights—as in the case of an illustration with a dark background.

READING devices are of various kinds, but mostly they consist of a slightly sloping desk having a white surface, illuminated by a lamp above a lens and the film to be projected. Light is prevented from entering the eyes of the reader except from the projected page by a black hood. When one page is read the next page is drawn into position by a crank handle.

THE chief projectionist of the Savoy, Ilford, A. John Wilson, sends me the record of his staff's call-up. Although he does not mention the subject he brings into prominence incidentally the difficulties under which kinema proprietors are labouring to obtain staffs.

HIS second was called up as a wireless-operator air-gunner, and was awarded the D.F.M. in 1941. He was replaced by a second operator who, when called up, was placed with E.N.S.A. under the R.A.S.C., and is at present doing good work in Nigeria. The third operator is lorry driving with the R.A.S.C. He was replaced by the fourth, who when called up went into the R.H.A. Regiment. Meanwhile, the fifth joined the Merchant Navy; the present second projectionist has been passed for the Army, and the Chief himself has been notified that he cannot be further deferred. Is the above a record? J. BENSON.

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TRIPLE-HEAD PROJECTION IN FILM STUDIOS

Perfecting the Background Shot

A DETAILED account of the development of projection devices in Hollywood studios in order to render more effective the shots made by back projection methods has been given to members of the *Society of Motion Picture Engineers* by Farciot Edouart. The paper is printed in the *S.M.P.E. Journal for June*, 1943.

Mr. Edouart began with an historical review of the transparency process from its first use there, confessing that the back projection method got off to a bad start. It was, he says, never invented in the strict sense of the word.

Anticipating the Move

The possibility of projecting a motion picture upon a translucent screen from the rear and then photographing the players in front of it had been thought of for some time. Certain factors were lacking, among them a simple, non-mechanical method of synchronising with strict accuracy the background projector and the camera employed for shooting, and negative emulsions of greater speed and sensitivity. Light sources of increased power to obtain a brighter image were also necessary.

It was the advent of sound which showed the way to the electrical hook-ups for interlocking the camera and the projector, and the newer super-sensitive panchomatic emulsions provided the film speed. Improved optics and light sources in large kinemas offered the other important aid.

Larger Screen Technique

Transparent screens which were at first six feet across grew rapidly to 12, 15, 18, 20, 24 feet, eventually reaching a width of 36 feet As sizes of screens increased so the need for big improvements in projection apparatus became recognised until at length the old single-head projector was superseded by a triple-head projector of a novel type.

The Triple-Head Mechanism

In the triple-head ensemble three complete projection mechanisms are used. The centre unit is the key machine and directly faces the screen; the two outer units face inward, perpendicular to the centre machine, and their images are reflected to the screen by means of front-surface mirrors. The three images are accurately superimposed on the screen and the resulting increase of screen illumination is in the neighbourhood of 280 per cent.

By manipulating the intensities of the three light-sources, or the densities of the prints, a considerable degree of control of intensity of the projected superimposed composite picture is possible. Moreover, the superimposition of the three images tends to eliminate graininess.

Increase in Lumens

With the introduction of the triple-head projector has come an increase in available lumens which is astounding. When Paramount first needed a powerful process-projection equipment for a Technicolor picture, it borrowed then the most powerful in Hollywood at the time, which projected on to the screen 26,000 lumens of light.

To-day, using the new triple-head

Continued on page 37

B & B BATTERIES LTD.
CAXTON WORKS, WIMBLEDON, S.W.19.
24-HOUR POSTAL SERVICE
Direct from Factory to Cinema by Contract, several Leading Circuits already supplied.
TORCH BATTERY SUPPLIES GUARANTEED DURING WINTER

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

A NUMBER of kinemas have poster panels on the front (often rather high up) where formerly it was the practice to paste up week by week bills describing the films to be shown. Restrictions have cut off the supply of notices for these large display panels and many exhibitors have merely cleaned off the last bills and left the spaces blank. Why not get a competent poster-artist or signwriter to insert an oil-painted all-purpose slogan which could remain in position indefinitely? The cost should be small and the effect distinctly attractive.

Old and New

EFFECTIVE lobby display was presented in conjunction with the screening of "Tales of Manhattan." shown at the Ritz, Bradford, by S. R. Piney.

Two weeks prior to the screening he contacted the publicity manager of Messrs. Montague Burton's main factory in Leeds and asked for the loan of two models, one to be dressed in the latest fashion full evening dress and the other dressed in a well-worn and ragged evening dress. Messrs. Burtons contacted their main Bradford shop and willingly co-operated to the extent of not only supplying the models, but also the clothes, and dispatching them to the theatre. Posters, as can be seen in the photo, were displayed, drawing attention to the complete contrast of the clothes as shown at the start and finish of the film. These models caused great amusement and attracted a great deal of attention.

Topicalising a Title

ALTHOUGH "This Land is Mine" (RKO-Radio) is not an agricultural film, V. A. H. Crawley, manager of the Wealdstone Odeon, seized upon the second word in the title as a means of publicising the picture through an astute tie-up with the Women's Land Army and the Harrow Parks Superintendent. In his small vestibule he staged a miniature "Dig for Victory" exhibition, with sheaves of wheat and other examples of the fruits of the earth nicely laid out and under the care of a couple of hardy Land Girls, who were there to answer questions on anything pertaining to their work. Posters about cropping and tillage and other agricultural topics were interspersed with notices and stills relating to the film, and the unusual display caused much comment and drove home Mr. Crawley's main message very effectively.

A Smart Turn-out

FIRED with an enthusiasm to co-operate, the N.F.S. at Southend provided all the essentials for an interesting display of equipment in the foyer of the Rivoli, Southend.

Manager John R. Harrison sent a photograph which proves how keen was the desire of the N.F.S. to provide attraction for the fireman's film "The Bells Go Down." Unfortunately the print was lacking in detail and is unsuitable for reproduction.

A collapsible canvas tank was mistaken by patrons for a collecting drum, so as folk seemed willing, the good work was continued, and resulted in the sum of £35 being handed to the N.F.S. Benevolent Fund.

Window space at the town's Savings Centre was used to display models, toys and handicrafts of the N.F.S. members, and provided an effective tie-up. The more artistic members enhanced the display by adding their own sketches and window cards, and some of them bore evidence of real talent.

Attractive "Dig for Victory" display arranged at the Odeon, Wealdstone, with the co-operation of R. I. Tilley (Harrow's Parks Superintendent) to exploit THIS LAND IS MINE (RKO-Radio).

Decorated lorry which paraded the streets in Harrogate's carnival. Arranged by Charles Smith, Odeon's manager as exploitation for I MARRIED A WITCH (United Artists).

Ten-foot Span

A PARTICULARLY fine model Flying Fortress, built to scale, with a wing span of 10 ft. and incorporating motor drive was exhibited over the paybox of the Regal, Twickenham, to publicise the screening of "Air Force."

This, together with part of a 2,000-lb. bomb, provided attraction and kept manager Frank Hudson busy answering the questions of interested patrons.

The Witch's Tour

A FEATURE of Harrogate's "Wings for Victory" Week was a horse-drawn carnival procession, of which Charles Smith, manager of the Odeon, took advantage by obtaining a horse and lorry which, with the aid of sixteen friends, was dressed with shrubs, flowers, ferns, etc., as a base for his tableau. On each side of the lorry was hung a framed banner, 8 ft. x 2 ft., prepared from the posters supplied by United Artists, cutting out the various figures, etc., and fixing them on a background of yellow. Another portion of a poster "I Married a Witch" was fixed on a large card and fastened to the lower back of the lorry, above which were placed two crossed brooms with a doll witch sitting in the centre. (The doll witch was specially made for the purpose.)

On the lorry itself stood the Witch Bride (complete with broom) and Bridegroom standing behind a table on the centre of which was a three-tier wedding cake. On the table were various wine and spirit bottles, tumblers and wine glasses, and a beautiful bunch of carnations as if just laid down by the bride. In each of the four corners of the lorry sat girls, three of whom were dressed as imps and the fourth as a witch.

In the centre front of the lorry was placed a large glass container in which was a live frog, a card being attached bearing the following:

THE FROG INTO WHICH DANIEL TRIED TO TURN HIS DAUGHTER.

The procession passed through crowded streets, and the exhibit received great applause.

Stunts for "Rookies"

TWO excellent stunts were put over by Manager E. Gilchrist at the Regal, Peternead, for the screening of "Rookies."

The first idea was to cut out, from two illustrated papers, half a dozen strip photographs of Hitler and Mussolini in the middle of impassioned speeches. These were fairly large and were mounted on two display boards. The printed captions were discarded and statements which would no doubt occasion some surprise in Rome or Berlin were made to issue from the mouths of the Blitz Brothers.

For example, a picture of Musso thoughtfully scratching his ear on the

SHOWMANSHIP IN WAR TIME
Big Acts for Big Weeks
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GLORIA GAYE AND HER ALL LADIES BAND
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CHALMERS WOOD
PRINCES ARCADE 190 PICCADILLY W.1.

With the kind assistance of Messrs. Montague Burton this effective display for TALES OF MANHATTAN (20th Fox) was arranged at the Ritz, Bradford, by S. R. Roney.

balcony bore the caption: "Wonder if da Churchill would settle for da whole of Italy and a seat at da Regal on July 16?"

A photograph of Hitler excitedly gesticulating, with hands outstretched, had under it: "I promised you revenge for der bombing of der Ruhr, mein herrenvolk, and here it is! Der Regal is showing 'Rookies' on der 16th July, so just watch these cursed Scots die—of laughter!"

The second was arranged with the kind permission of publisher Bradbury Wood. To the playing of Charlie Kunz, the following parody of "I Spy, with My Little Eye" was screened immediately before the trailer for "Rookies" was shown:

"I spy, with my little eye,
Something beginning with 'A':
'A' is for Abbott and he's the one
To drive your cares away.

I spy, with my little eye,
Something beginning with 'C';
'C' for Costello, and that means fun.
Fun for you and me.

'R' for 'Rookies,' the picture they're in,
It's one terrific roar;
And the Andrews Sisters, singing songs.
Will leave you wanting more.

I hear, with my little ear,
Laughter and merriment, too,
On that momentous day in July,
When 'Rookies' screens for you!"

Dagenham Dives

DAGENHAM was well stirred up recently when manager Hal King, of the Grange (an Odeon hall) secured the co-operation of the local Naval Cadets in connection with the screening of the undersea drama, "We Dive at Dawn" (G.F.D.). A contingent of the lads marched to the theatre daily, and their band of 30 performers gave a 20-minute interlude on a stage specially decorated with appropriate flags, the concluding item being "Sunset Reveille" (an old Naval custom, I understand) played while an enormous Union Jack was lowered from the ceiling over the stalls. Mr. King introduced the lads to the audience at each performance as budding representatives of "the silent Service," and appropriate speeches were also made by Commander E. Charles, R.N.V.R., the Commanding Officer from London, Lt. E. Pullen, their local commander, and the Mayor of Dagenham, Alderman Mrs. F. L. Evans, who was accompanied by members of the Council and local officials. It was mentioned that during the whole six years the unit has been in existence this is the first time they have been able to make a public appearance on a kinema stage within the borough boundaries.

Combination

TO boost the film "Yankee Doodle Dandy," George Barker, manager of A.B.C. Regal Cinema, Darlington, co-operated with the management of the Darlington Hippodrome. A singing competition preceded the showing of the film, the judges being N. Lees, manager, and R. Browne, musical director of Darlington Hippodrome. The competitors were accompanied by Don Sorreno's Accordion Trio. Prizes were vouchers for the Darlington Hippodrome and the Regal. The contest aroused great interest and gave the film cheap and effective publicity.

Regent all this week is the cream of entertainment."

For a week before and during the screening, all usherettes wore red, white and blue costumes with top-hats and starred cummerbunds.

Chester Pageantry

LEADING citizens of Chester, including the Mayor and Mayoress, were guests of the management of the Gaumont, Chester, when a fine showmanship effort was made as an aside to the film "Something to Shout About." It took the form of a tableau of the city's war effort. Arranged and introduced by manager R. W. Padgett, the tableau gave scope for colourful pageantry. Those taking part in it carried striking banners through the balcony gangway, down and through the auditorium and on to the stage. Sea cadets headed the procession, followed by the A.T.S. with a British Army banner. Next came the Women's Voluntary Service, the Wardens Service, N.F.S., munition workers, Red Cross, St. John Ambulance Brigade—all were represented. Tailing-off the procession there were units typifying how Mr. and Mrs. Citizen had acquitted themselves in three big savings campaigns. Manager Padgett introduced to the audience a man who retired from industry when he was 69 but who went back to work again at the age of 71.

The tableau ended with the unfurling of the Union Jack as a background, "Victory" being spelled out in silver letters by women members of the Forces. Prominence was given to a banner with the words "Chester's War Effort is 'Something to Shout About'."

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Yes! We Have No ——

MANAGER John Berwick, of the Regent Cinema, Norwich, went "all out" in his exploitation for presenting "Yankee Doodle Dandy" in the city. A week prior to the screening he arranged for the use of an ice-cream cart, complete with piebald pony, to tour the city and suburbs driven by a top-hatted, striped-trousered, velvet-coated driver, the cart being trimmed with red, white and blue paper, with facer boards bearing red, white and blue lettering reading: "Ice Cream!! We Have None, BUT—The Cream of Entertainment is 'Yankee Doodle Dandy' at the Regent all Next Week." The fact that the sale of ice-cream is prohibited by the Ministry of Food lent attraction, as the cart drew crowds of interested spectators and would-be purchasers. At its first appearance more than twenty amateur photographers, both military and civilian, asked permission to "snap" the unusual sight. It is interesting to note that at the kinema throughout the week the publicity given was proved by the number of inquiries for the forbidden commodity. The daily departure from the theatre of the cart drew a crowd of interested spectators.

During the week of screening 6,00[illegible] customers of the Milk Marketing Board were greeted by the cardboard top of their daily milk bottle bearing the words "'Yankee Doodle Dandy' at the

Unusual Poster

MANAGER F. C. HARPER produced a very original poster to advertise "In Which We Serve" (British Lion) at the Putney Regal (A.B.C.) a little while back. He managed to obtain a telegram of greeting from Noel Coward, director-star of the film, and had photographic enlargement of this message and of a newspaper portrait of the sender stuck on a piece of black paper of quad crown size with Press comments below. Hung in the foyer, this created a great deal of interest.

Give and Take

MANAGER of the Haymarket Cinema, Norwich, Harold Marsh, arranged an attractive window display with Messrs. Garland, Ltd., the city's leading department store, to draw attention to the screening of "Something to Shout About."

At the store the corner display window was arranged with a group of wax figures wearing summer utility gowns with matching hats and accessories; a banner bearing the title of the film in rainbow colours hung over the group, flanked by notice boards telling the public that the goods obtainable at Messrs. Garland's were "Something to Shout About." Further announcements bore the title of the film with times of show. "Stills" from the film, with portraits of the leading stars, were used to frame the window.

In the foyer at the kinema a glass case displayed lingerie, hosiery and gloves obtainable at the store of Messrs. Garland, with coloured showcards worded to the effect that after witnessing "Something to Shout About" the purchase of any of the garments displayed would cause the title of the film to remain in the memory of the purchaser.

Slides advertising the store were screened at each performance in return for the use of the window for publicity purposes.

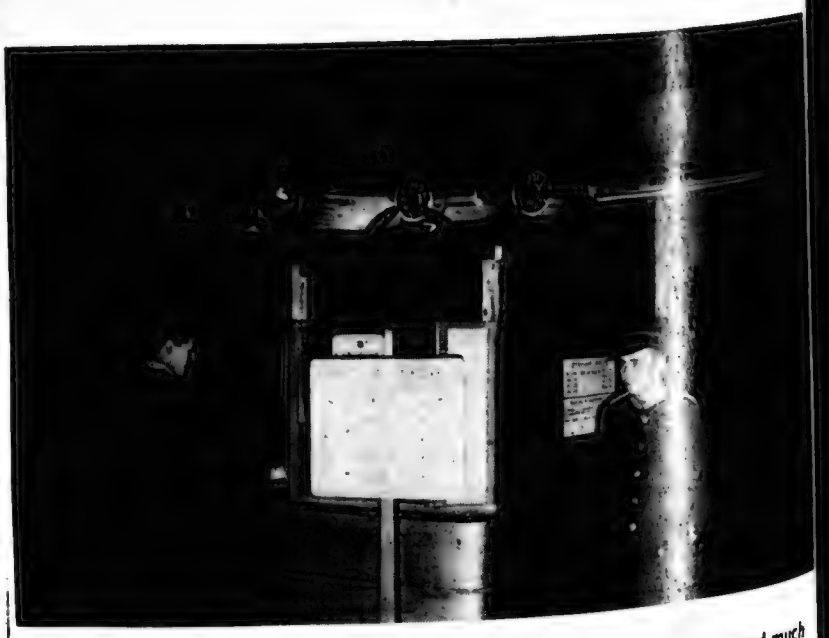
No Cost

EFFICIENT publicity for "Air Force" was afforded by manager Edward Stone during its presentation at the Regal, Camberwell.

Double-crown photographic enlargements from the Air Ministry formed the basis of the excellent display, which included numerous items of R.A.F. equipment, a captured German rubber dinghy, an opened parachute, and a very large model 'plane kindly loaned by the manager of a nearby factory.

The exhibition of these trophies created great interest in the neighbourhood and cost the theatre nothing beyond the manager's time in arrangement.

An illustration of this display was published in last week's issue.



A 10 ft. model Flying Fortress loaned to manager Frank Hu[illegible]n caused much interest for AIR FORCE (Warner) when screened at the R[illegible], Twickenham.

RELEASES FOR AUGUST 30

Compiled by F. W. OWEN

"MISS V. FROM MOSCOW" (Pathé)

RT. A. Length 5,986 ft. Reg. No. F.6463. Reviewed in KINE. June 17, 1943.

RS.—Lola Lane, Noel Madison.

MOSPHERE.—Espionage melodrama set in occupied France, recounting the adventures of a Russian Intelligence Service man while masquerading as a Nazi Mata Hari.

GAN.—"Egmont" Overture, Beethoven (W.C.), with adaptation from an orchestral piano-conductor copy (excerpts as required).

N-SYNC.—As organ, recorded on H.M.V. D.B.1925 by the B.B.C. Symphony Orchestra.

"THE MEANEST MAN IN THE WORLD" (20th Century-Fox)

RT. U. Length, 5,133 ft. Reg. No. F.6345. Reviewed in KINE. April 22, 1943.

RS.—Jack Benny, Priscilla Lane, Rochester.

MOSPHERE.—Farcical comedy adapted from George M. Cohan's stage play, illustrating the professional and romantic vicissitudes of a penniless lawyer labelled "the meanest man in town."

GAN.—"Vanity Fair," Fletcher (Hawkes), with adaptation from the piano-solo copy.

N-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.

"PILOT NO. 5" (M-G-M)

RT. A. Length 6,351 ft. Reg. No. F. 6454. Reviewed in KINE. June 17, 1943.

RS.—Franchot Tone, Marsha Hunt, Gene Kelly.

MOSPHERE.—Political melodrama with air war asides, a stern indictment and a turgid warning against the evils of Fascism.

ORGAN. — "Conspiracy" (Incidental), Engleman (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1127 by the International Radio Orchestra.

"HENRY SWINGS IT" (Paramount)

CERT. U. Length 5,808 ft. Reg. No. F.6474. Reviewed in KINE. June 17, 1943.

STAR.—Jimmy Lydon.

ATMOSPHERE. — Domestic - cum - collegiate comedy drama, the latest of the Henry Aldrich family series. Complications spring from the theft of a Stradivarius violin and the adolescent hero's calf love for his music teacher.

ORGAN.—"Caprice Viennois," Kreisler, with adaptation from the violin solo-piano copy and synchronisation with the record by Yehudi Menuhin on H.M.V. D.A.1506 if possible.

NON-SYNC.—As organ, recorded on H.M.V. D.B.2352 by Ormandy and his Minneapolis Symphony Orchestra.

"HIT PARADE OF 1943" (British Lion)

CERT. U. Length 7,776 ft. Reg. No. F.6396. Reviewed in KINE. May 20, 1943.

STARS.—John Carroll, Susan Hayward, Gail Patrick.

ATMOSPHERE.—Comedy musicale, the love story of a girl vocalist and a male crooner, told in night-club and radio circle atmosphere, plus variety and three dance orchestras.

ORGAN.—"Nights of Gladness," Valse, Ancliffe (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.D.590 by the New Mayfair Novelty Orchestra.

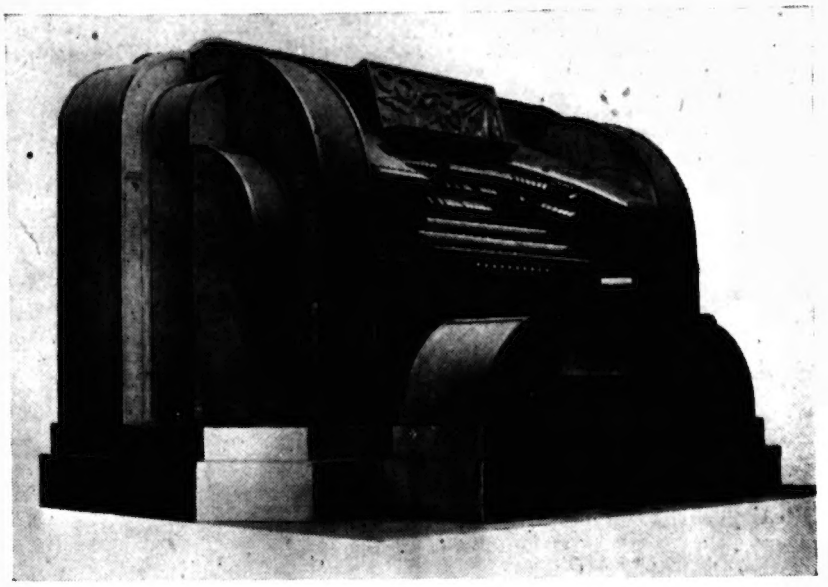
New Resident Organist at the Forum, Ealing

REGINALD HAYWARD has now taken up a resident solo organist's position at the A.B.C. Forum, Ealing, where he has a very effective three-manual organ to play upon, giving him scope for plenty of variety in registration and contrasting tone colours in presentation, plus a mike at the console which might with advantage be amplified a *little* to reach under the circle, where it was somewhat difficult to hear sometimes. This organist has had a long and varied experience, including a couple of tours in South Africa, which must have been an interesting "guest" engagement, as Wurlitzer organs are installed in these theatres.

Before Reginald Hayward secured this appointment at Ealing they had reopened the organ after a long interval with some "guest" A.B.C. organists for a few weeks, and have now reverted to the "resident" plan with an occasional "guest," which to my mind is an excellent arrangement for this type of suburban house. His interlude was the direct outcome of an attempt by his manager to find out the tastes of some of his patrons, and a box in the vestibule was specially provided so that patrons could insert their requests before leaving the theatre. In a comparatively short period nearly 500 were received, and two weeks have been assigned to "request" programmes, and numbers which have been duplicated to the largest extent have been specially chosen. The following were included in the interlude I heard, and show conclusively that musical comedy songs, pianoforte pieces, modern film theme songs, head the list, which contained more "worthwhile" music than was expected. "Dancing Years," songs from "Rose Marie," "Jealousy," "Darling," "The World is Waiting for the Sunrise," "I'll See You Again," Warsaw Concerto, and Musetta's song from "La Boheme," made up an interlude which was listened to with evident interest and well appreciated. Slides of the songs and explanatory "mike" announcements were used. I think the organ and organist merit retention in the film programme of this theatre

A. W. O

FAMOUS COMPTON ORGAN CONSOLES



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TRIPLE-HEAD PROJECTION

Continued from page 34

equipment, the Paramount studios have worked successfully on a 36 foot screen in black and white and on a 24 foot screen with Technicolor with a flux of 126,000 lumens

But even this is not the limit of what can be done. Recently, Paramount was working on a Technicolor production in which it was necessary to use a huge background for some large-scale sequences of a forest fire. A 24 foot screen was not large enough, so it was decided to place together two 24-foot screens. Naturally the projection equipment had to be increased, so eventually two triple-head projectors were employed.

This gave the studio technicians a big task, as they had to solve the serious problem of operating six projection heads, two Technicolor cameras and the sound recorder all in synchronism. The foreground set was a large one with the projectors 100 and sometimes 150 feet from the screen, the total distance from the cameras to the back of the projectors being nearly 300 feet.

Abolishing Noise

One of the most notable achievements in this field has been the silencing of the projectors, a very necessary matter. When one realises how much noise can be generated by a single-head projector and multiplies that by six the problem is seen in its proper perspective. That it has been possible to reduce the unwanted sound so that it gives no trouble to the sound engineers is very remarkable.

The other problem of keeping the background picture steady is equally noteworthy.

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FORTHCOMING TRADE SHOWS

LONDON.

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur.. Aug. 5	11 a.m.	Rialto	The Charlie Chaplin Festival ...	Anglo-American ...	———	—
.. .. 5	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Salute to the Marines	M-G-M	———	—
.. .. 5	11 a.m.	Own Private T.	Cowboy in Manhattan	G.F.D.	Robert Pa[illegible]	—
.. .. 5	2.30 p.m.	G.B. Theatre ...	Topper Takes a Trip	Renown	Constance [illegible]nnett ...	—
.. .. 5	11 a.m.	Pathe Theatre ...	Pictorial Review of 1943 ...	Pathe	———	—
Fri.. .. 6	11 a.m.	G.B. Theatre ...	There Goes My Heart	Renown	Fredric Ma[illegible] ...	—
.. .. 6	11 a.m.	Studio One ...	Laburnum Grove	Ealing Distribution	Edmund G[illegible]n ...	—
Mon.. .. 9	10.45 a.m.	Own Theatre ...	Wrongly Accused	Columbia	Charles Sta[illegible]ett ...	U
.. .. 9	2.45 p.m.	Own Theatre ...	Black Shadow	Columbia	Bill Elliott	U
.. .. 9	10.30 a.m.	London Pavilion	The Iron Road	United Artists ...	Richard Di[illegible] ...	—
Tues.. .. 10	2.30 p.m.	G.B. Theatre ...	I'll Sell My Life	Renown	Rose Hoba[illegible] ...	—
Wed.. .. 11	10.30 a.m.	Studio One ...	Action in the North Atlantic ...	Warner	Humphrey [illegible]ogart ...	—
.. .. 11	10.15 a.m.	Leicester Sq. Th.	They Met in the Dark	G.F.D.	James Mas[illegible]	—

BIRMINGHAM.

Tues.. Aug. 10	10.45 a.m.	Forum	Girl in the Taxi	Ealing Distribution	Frances Da[illegible] ...	—
.. .. 10	10.30 a.m.	Scala	Hitler's Madman	M-G-M	Patricia Mo[illegible]rison ...	A
.. .. 10	10.30 a.m.	Futurist	Butler's Dilemma and Brains Trust No. 2.	Anglo-American ...	———	—
Wed.. .. 11	10.45 a.m.	Forum	Laburnum Grove	Ealing Distribution	Edmund G[illegible]en ...	—
.. .. 11	10.30 a.m.	Futurist	Murder in Times Square	Columbia	Edmund L[illegible]we ...	A
Fri.. .. 13	10.30 a.m.	Futurist	Crash Dive	20th Century-Fox	Tyrone Power ...	U
.. .. 13	10.30 a.m.	Scala	Redhead from Manhattan ...	Columbia	Lupe Velez	U
.. .. 13	10.15 a.m.	Forum	Mission to Moscow	Warner	———	—

CARDIFF.

Tues.. Aug. 10	10.30 a.m.	Odeon	Background to Danger	Warner	George Raft	A
.. .. 10	10.45 a.m.	Olympia	Crash Dive	20th Century-Fox	Tyrone Power ...	U
.. .. 10	10.45 a.m.	Empire	Redhead from Manhattan ...	Columbia	Lupe Velez	U
Wed.. .. 11	10.30 a.m.	Odeon	Butler's Dilemma and Brains Trust No. 2.	Anglo-American ...	———	—
Thur.. .. 12	10.45 a.m.	Park Hall ...	Down Melody Lane	New Realm ...	———	—
Fri.. .. 13	10.45 a.m.	Empire	Murder in Times Square	Columbia	Edmund Lowe ...	A
.. .. 13	10.45 a.m.	Park Hall ...	Girl in the Taxi	Ealing Distribution	Frances Day	—

GLASGOW.

Tues.. Aug. 10	10.45 a.m.	La Scala ...	Striptease Lady	United Artists ...	Barbara Stanwyck ...	A
Wed.. .. 11	10.30 a.m.	Regal	Mission to Moscow	Warner	———	—
.. .. 11	10.45 a.m.	Cranston's ...	Butler's Dilemma and Brains Trust No. 2.	Anglo-American ...	———	—
.. .. 11	10.45 a.m.	La Scala ...	Before the Raid	M-G-M	M. of I. Feature ...	—
.. .. 11	10.40 a.m.	Picture House ...	Laburnum Grove	Ealing Distribution	Edmund Gwen ...	—
.. .. 11	10.45 a.m.	Regent	City of Missing Girls	Renown	H. B. Warner ...	—
Thur.. .. 12	10.40 a.m.	La Scala ...	Girl in the Taxi	Ealing Distribution	Frances Day	—
Fri.. .. 13	10.45 a.m.	Regent	There Goes My Heart	Renown	Fredric March ...	—

LEEDS.

Tues.. Aug. 10	10.30 a.m.	Ritz	Mission to Moscow	Warner	———	—
.. .. 10	10.45 a.m.	Odeon	Striptease Lady	United Artists ...	Barbara Stanwyck ...	A
.. .. 10	10.30 a.m.	Tower	Girl in the Taxi	Ealing Distribution	Frances Day	—
Wed.. .. 11	10.30 a.m.	Tower	Laburnum Grove	Ealing Distribution	Edmund Gwen ...	—
Thur.. .. 12	10.45 a.m.	Tower	Murder in Times Square	Columbia	Edmund Lowe ...	A
.. .. 12	10.30 a.m.	Odeon	Butler's Dilemma and Brains Trust No. 2.	Anglo-American ...	———	—
Fri. .. 13	10.30 a.m.	Odeon	Background to Danger	Warner	George Raft	A
.. .. 13	10.45 a.m.	Tower	Redhead from Manhattan ...	Columbia	Lupe Velez	U

LIVERPOOL.

Tues.. Aug. 10	10.30 a.m.	Forum	Mission to Moscow	Warner	———	—
.. .. 10	10.45 a.m.	Paramount ...	Striptease Lady	United Artists ...	Barbara Stanwyck ...	A
.. .. 10	10.45 a.m.	Futurist	City of Missing Girls	Renown	H. B. Warner ...	—
Wed.. .. 11	10.45 a.m.	Paramount ...	Background to Danger	Warner	George Raft	A
.. .. 11	10.45 a.m.	Scala	Catherine the Great	Premier Distributors	Douglas Fairbanks, jun.	—
.. .. 11	10.30 a.m.	Forum	Girl in the Taxi	Ealing Distribution	Frances Day	—
Thur.. .. 12	10.45 a.m.	Majestic	Crash Dive	20th Century-Fox ...	Tyrone Power ...	U
.. .. 12	10.30 a.m.	Forum	Laburnum Grove	Ealing Distribution	Edmund Gwen ...	—
.. .. 12	10.45 a.m.	Scala	Topper Takes a Trip	Renown	Constance Bennett ...	—
Fri.. .. 13	10.30 a.m.	Paramount ...	Butler's Dilemma and Brains Trust No. 2.	Anglo-American ...	———	—
.. .. 13	10.45 a.m.	Palais de Luxe ...	Before the Raid	M-G-M	M. of I. Feature ...	—
.. .. 13	10.45 a.m.	Futurist	There Goes My Heart	Renown	Fredric March ...	—

MANCHESTER.

Tues.. Aug. 10	10.30 a.m.	Odeon	Butler's Dilemma and Brains Trust No. 2.	Anglo-American ...	———	—
.. .. 10	10.45 a.m.	Theatre Royal ...	Girl in the Taxi	Ealing Distribution	Frances Day	—
.. .. 10	10.45 a.m.	New Oxford ...	Topper Takes a Trip	Renown	Constance Bennett ...	—
Wed.. .. 11	10.45 a.m. & 2.30 p.m.	Private Theatre...	Mission to Moscow	Warner	———	—
Fri.. .. 13	10.45 a.m.	Gaumont... ...	Crash Dive	20th Century-Fox	Tyrone Power ...	U
.. .. 13	10.45 a.m.	Market Street ...	Hitler's Madman	M-G-M	Patricia Morison ...	A
.. .. 13	10.45 a.m.	Theatre Royal ...	Laburnum Grove	Ealing Distribution	Edmund Gwen ...	—
.. .. 13	10.45 a.m.	New Oxford ...	City of Msising Girls	Renown	H. B. Warner... ...	—

NEWCASTLE.

Tues.. Aug. 10	10.30 a.m.	Odeon	Background to Danger	Warner	George Raft	A
Wed.. .. 11	10.45 a.m.	Grainger ...	City of Missing Girls	Renown	H. B. Warner ...	—
Thur.. .. 12	10.30 a.m.	Odeon	Butler's Dilemma and Brains Trust No. 2.	Anglo-American ...	———	—
Fri.. .. 13	10.30 a.m.	Haymarket ...	Mission to Moscow	Warner	Tyrone Power ...	U
.. .. 13	10.45 a.m.	Queen's	Crash Dive	20th Century-Fox	Constance Bennett ...	—
.. .. 13	10.45 a.m.	Grainger	Topper Takes a Trip	Renown	———	—

NOTTINGHAM.

Tues.. Aug. 10	10.30 a.m.	Ritz	Background to Danger	Warner	George R[illegible]	A
.. .. 10	10.30 a.m.	Scala	Du Barry Was a Lady	M-G-M	Red Skelt[illegible]	—
Wed.. .. 11	10.30 a.m.	Carlton	Mission to Moscow	Warner	———	—
Thur.. .. 12	10.45 a.m.	Scala	Girl in the Taxi	Ealing Distribution	Frances D[illegible]	—
Fri.. .. 13	10.45 a.m.	Scala	Laburnum Grove	Ealing Distribution	Edmund G[illegible]en ...	—

SHEFFIELD.

Tues.. Aug. 10	10.30 a.m.	Union Street ...	Jitterbugs	20th Century-Fox	Laurel and Hardy ...	U
.. .. 10	10.30 a.m.	Cinema House ...	Laburnum Grove	Ealing Distribution	Edmund G[illegible]en ...	—
Wed.. .. 11	10.45 a.m.	Cinema House ...	Striptease Lady	United Artists ...	Barbara S[illegible]nwyck ...	A
.. .. 11	10.30 a.m.	Union Street ...	Girl in the Taxi	Ealing Distribution	Frances D[illegible]	—
Thur.. .. 12	10.30 a.m.	Hippodrome ...	Mission to Moscow	Warner	———	—
.. .. 12	10.30 a.m.	Cinema House ...	Du Barry Was a Lady	M-G-M	Red Skelt[illegible]	—
Fri.. .. 13	10.30 a.m.	Union Street ...	Stormy Weather	20th Century-Fox	Lena Horn[illegible] ...	—

FINANCIAL

WANTED, Lady or Gent invest £250 in Northern small kinema; going concern.—Particulars, Z., Box 515, Kinematograph Weekly.

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SITUATIONS WANTED (Contd.)

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KINEMAS FOR SALE

SEE Russell and Co.'s advert. on page 22 of this issue offering two modern luxuriously appointed superkinemas with car parks.—Russell and Co., the Leading Cinema Valuers, 25, Bloomsbury Square, W.C.1. Museum 4673 (5 lines).

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